

PORTFOLIO OF COMPOSITIONS: AN ECLECTIC VIEW

by

MAX GIBSON

A thesis submitted to the
University of Birmingham
for the degree of
MASTER OF ARTS BY RESEARCH
IN MUSICAL COMPOSITION

Department of Music
College of Arts and Law
University of Birmingham
April 2018

UNIVERSITY OF
BIRMINGHAM

University of Birmingham Research Archive

e-theses repository

This unpublished thesis/dissertation is copyright of the author and/or third parties. The intellectual property rights of the author or third parties in respect of this work are as defined by The Copyright Designs and Patents Act 1988 or as modified by any successor legislation.

Any use made of information contained in this thesis/dissertation must be in accordance with that legislation and must be properly acknowledged. Further distribution or reproduction in any format is prohibited without the permission of the copyright holder.

Abstract

This portfolio examines six compositions, written between 2016-18, that demonstrate my newfound interest in developing a style of musical eclecticism. After outlining inspiration found through Isaiah Berlin's famous essay, *The Hedgehog and the Fox*, and my understanding of musical eclecticism through its relationship with the characteristics of postmodern music set up by Jonathan D. Kramer, I attempt to contextualise the aesthetic thought behind my creative practice and situate it within a larger contextual framework by first giving an overview of my musical life, and how three specific composers' works have inspired my practice: Howard Skempton's *Lento*, Harrison Birtwistle's *Night's Black Bird*, and Frederic Rzewski's *The People United Will Never Be Defeated!*. I then proceed to examine the portfolio of my own works, exploring how I have developed and engaged with a practice of musical eclecticism, and how these works relate to the aforementioned composers. The works included range from solo to sinfonietta-size ensembles.

for my grandmother, Daphne Gibson

Acknowledgements

The list of those one should thank over the duration of a course could run as long as the submission itself. There are, however, some people to whom I owe my deepest gratitude and thanks.

First, my love and thanks to my loving grandparents. You have always supported me to strive for greater things, to be the best I can be, even when you sometimes didn't even have a clue what it was I was doing! Without you both, none of this would matter.

Second, my thanks to the many tutors I have worked with during my time at the University of Birmingham, in particular, Amy Brosius, Scott Wilson, and Daria Kwiatkowska, you have always encouraged and supported my work, and you have always been incredibly generous with your time.

Third, my love and thanks to my fellow composer-in-crime, Anthony Leung, for putting up with me, my stresses, and my music. Thank you for all the lengthy discussions about music, art, and philosophy - hopefully they never got too heated! You have been my second pair of ears, of eyes, and have not been afraid to tell me how it is; thank you for being there.

Fourth, my thanks to all the performers who I have worked with, and whom I will hopefully work with again in the future; Késia Decoté, Elsabe Raath, Eileen Smith, Marc Tooten, Peter Merckx, The Assembly Project, and Lucy Fox.

Fifth, my thanks to all the teachers whom I have had over the year who have not been part of my course, but who have provided a wealth of input to my own practice: Alasdair Nicolson, Sally Beamish, Peter Thomson, Simon Holt, Wim Henderickx, Diederik Glorieux, and Michael Finnissy.

Finally, my heartfelt thanks to my primary supervisor, Michael Zev Gordon, for your support, patience, discussions, and invaluable input during my time at the University of Birmingham. You have helped me grow as a composer and musician in ways that I did not know how; your teachings will stay with me long beyond my time at Birmingham.

List of Submitted Works

- *...times when...all there is...* - for solo piano.
- *Your Coat* – for String Quartet.
- *eighty-six and a bit* – for Viola and Clarinet.
- *Secrets Untold Devour* – for Trumpet, Piano, and Percussion.
- *A (Changing) Portrait of the Countess Golovina* – for Sinfonietta.
- *Loaded* – for Flute(Piccolo), Clarinet, Violin I, Violin II, Viola, Violoncello.

CD Track Listing

1. *...times when...all there is...* - for solo piano. Performed by Késia Decoté.
2. *Your Coat* – for String Quartet. Workshopped by the Gildas Quartet.
3. *eighty-six and a bit* – for Viola and Clarinet. Performed by Marc Tooten, and Peter Mercx.
4. *Secrets Untold Devour* – for Trumpet, Piano, and Percussion. Performed by Jennifer Boase, Stephen Plummer, and Stefanos Politsakis.
5. *Loaded* – for Sextet. Performed by The Assembly Project.
6. *Loaded III: Charly* – for Solo Mezzo Soprano. Performed by Mary Wiegold.

Contents Page

Title	Page
1. Research.....	1
2. Works.....	30
<i>a. ...times when...all there is...</i>	30
<i>b. Your Coat</i>	36
<i>c. eighty-six and a bit</i>	41
<i>d. Secrets Untold Devour</i>	47
<i>e. A (Changing) Portrait of the Countess Golovina</i>	55
<i>f. Loaded</i>	63
3. Concluding Thoughts.....	72
4. Abstract 1.....	73
5. Abstract 2.....	74
6. Abstract 3.....	75
7. Bibliography.....	82
8. Discography.....	85

Composition Commentary

Research

‘Omniscience belongs only to God’

Isaiah Berlin (Berlin 2013, p. 71)

As a millennial, I am blessed and infected with technology, unwittingly bombarded with music and Muzak at all moments, surrounded by an onslaught of sound and noise.

Globalisation and digitisation of the world’s most secret and darkest corners means that I have access to so much music I feel that one life is not long enough to hear, let alone listen. I am spoiled, and at times bored, of so much access, that such freedom becomes inhibiting. This, however, is not essentially a bad thing. My musical, life, and learning experiences have resulted in an eclectic compositional aesthetic.

When I first undertook formal composition lessons, the music that was important to me at the time was predominantly Heavy Metal, Rock, film and game music, as well as Medieval music. Lessons in composition brought along an unspoken pressure to compose in a certain way; the musical examples from teachers focused predominantly on Modernist trends, particularly the composers associated with Darmstadt, such as Stockhausen, Boulez, Berio, and Nono, and several British Modernists, such as Jonathan Harvey, and George Benjamin. In tandem with this, I was also introduced to the experimentalists of both the UK and the USA. I did not feel I could write like the experimentalists, as they did not seem well regarded, nor did I feel like I could draw from my own musical interests, as they were not deemed serious. As I continued my studies, my awareness and understanding of New Music grew, and my taste developed. It was at this point where I realised I was no longer listening to

the music that was originally so important to me and found myself being dragged bit by bit away from what drew me to music in the first place.

Most of this music was atonal, and I saw it at odds with much of the music I grew up listening to, most of which was tonal. I felt pressured to create one kind of music, and yet what I wanted to do was situated somewhere else. As an attitude and practice, Modernism is singular, concerning itself with a breaking from tradition; it is the result of a time when this was necessary for humanity to come to terms with the atrocities of its history. Now, however, the guise of Modernism is, at least in my eyes, somewhat ironic, as the constant need to break with tradition, is a tradition.

The tensions that arose between my perceived pressures of the institution and my own creative voice were, simply, in conflict. That is until I realised, that these opposing forces of atonality, and tonality, a seemingly black and white dialectic, are not necessarily opposites of each other, nor do they run within separate planes of existence. The histories of such resources are intertwined, and through much of the late 20th Century are in dialogue. Upon a personal renunciation of this perceived pressure, I realised that I was free to use whatever resources I wanted to express my ideas; if I wanted to write a piece that was entirely tonal, daresay even tuneful, I could; if I wanted to write a piece that utilised only total serial practices, it was also a possibility. A turning point for my own aesthetic outlook was discovering Isaiah Berlin's work and critique of Tolstoy, *The Hedgehog and the Fox*. (Berlin, 2013). After quoting the ancient Greek philosopher Archilochus: 'The fox knows many things, but the hedgehog knows one big thing.' (Berlin 2013, p.1), Berlin proceeds to analyse this and says that 'there exists a great chasm between those, on one side, who relate everything to a single central vision, one system, less or more coherent or articulate, in terms of which they understand, think and feel - a single, universal, organising principle in terms of which alone all that they are and say has significance - and, on the other side, those who

pursue many ends, often unrelated and even contradictory, connected, if at all, only in some de facto way, for some psychological or physiological cause, related to no moral or aesthetic principle' (Berlin 2013, p.2). On reading Berlin's work, I felt my anxieties of having to create and define within a singular style slip away, upon realising that pluralism, or eclecticism as I see it, can be its own style and form of expression allowing for a greater creative sea of possibility.

Given the cultural and social climate that I exist in, singularity as a practice is generally not comforting. Coming into the masters I wanted to consolidate and explore what would happen if I gradually let the previous singular pressures dissipate, and explore a personal new approach toward writing music, one where everything is an option and possibility, one where multiplicity is key, and one where I could embrace eclecticism as a way of defining myself. Exploring this eclecticism, and developing a style and voice that embraces it, has been my main preoccupation during this research.

It is necessary to point out that, just because the research is rooted in eclecticism, it does not mean that singularity is entirely removed, indeed, singularity is but one of many possibilities that eclecticism can offer.

To talk about eclecticism and multiplicity as a composer, means that I cannot avoid the topic and trend of postmodernism. Postmodernism as a concept is complex, with no clear definition; according to Jonathan D. Kramer it is "a maddeningly imprecise musical concept. Does the term refer to a period or an aesthetic, a listening attitude or a compositional practice?" (Lochhead and Auner 2002, p. 13). Kramer goes on to analyse the condition of postmodernism, looking at its conception, its background, and how it has come to mean what it means to some people today, which is in itself eclectic, and concludes with a non-exclusive set of sixteen characteristics of what postmodern music is (Appendix 1), cautioning the reader "against using these sixteen traits as a checklist to help identify a given composition as

postmodern or not: postmodern music is not a neat category with rigid boundaries” (Lochhead & Auner 2002, p. 17). The characteristics, or traits, that are relevant to the compositions included in the portfolio, and perhaps my own approach to this mode of thinking, are 4, 6, 7, 11, 14, and 15. Each of these traits are concerned with allowing for variety, without the need of conforming to a hierarchy of style, or any kind of exclusivity. Insofar that atonality and tonality are both acceptable within a piece, as are ‘high’ forms of art being juxtaposed, superimposed, or even just existing, with ‘low’ forms of art. For a postmodern thinker, exclusivity is moribund, whilst multiplicity is key.

Whilst I would not necessarily compartmentalise myself within the postmodern paradigm, my interest in using eclecticism as way to create a personal style, and as a vehicle for musical expression, is irrevocably intertwined with much of the ontology of musical postmodernism that Kramer sets out.

I find influence and inspiration in much work, musical or otherwise, that is both singular and eclectic. Some composers and musicians that have had a lasting impact on me include Louis Andriessen, Henryk Górecki, Howard Skempton, Harrison Birtwistle, Olga Neuwirth, Bernd Alois Zimmermann, Kaija Saariaho, Steve Martland, Frederic Rzewski, Karlheinz Stockhausen, Gerald Barry, Iron Maiden, Laurie Anderson, Miles Davis, and Björk. My extramusical interests are equally as diverse; I often reflect on or use the ideas, aesthetics, or impressions from a myriad of other mediums including the work of the Chinese artist, Ai Weiwei, the American artist Richard Serra, the work of Samuel Beckett, photography, storytelling, and protest and queer cultures and narratives, as impetuses for my own work.

To extensively exhibit how this list has informed how I think would be longer than the length of this commentary, therefore I shall briefly explore one work each of Howard Skempton, Harrison Birtwistle, and Frederic Rzewski, and illustrate how some of their

compositional practices and principles, each of which are considerably different, inform my own.

One of the most influential figures on me, musically, but also philosophically, is Howard Skempton. I first heard his work, *Lento*, from 1990 during my undergraduate studies, and it had an enormous impact on me. At the time, I heard it as a piece with such simplicity, sweetly tonal, and absolutely endearing, and for a piece of contemporary music, particularly in Britain, to embrace all these qualities, was, to me, extraordinary. Peter Hill, comparing Skempton's music to much contemporary music at the time, comments "Far too much contemporary music is crowded with notes which promise much but signify little. Such pretentiousness cheapens and falsifies musical experience and numbs spirit. Skempton's art is the perfect antidote" (Hill 1984, p.11). Skempton's music is so frequently focused on paring down all the musical parameters to achieve exactly what one wishes to express, without the pretence that Hill mentions, and because of this his music is normally, at least on the surface, very simple. Within the simplicity of Skempton's music, however, is a complexity and sophistication achieved through his treatment of metre, rhythm, and harmony, which we can see and hear in *Lento*. *Lento* (Example 1), is a quintessential example of Skempton's attitude toward materials; Skempton pares down nearly all musical parameters, and yet though simple, creates a highly emotionally charged piece. The work is entirely homophonic, and rhythmically it utilises mostly minims, with the occasional crotchet, that acts more as a passing tone for heightened expression. There are, for all its simplicity, certain qualities to the work, however, that are complex. The first is that there is a constant 'ebb and flow', that Skempton has frequently mentioned when talking about his interest in constant changes of metre. In Example 1, we can see that there is a constant shift of where the downbeat is: the first bar is in 2/4, then 2/2, and then 5/4, then 3/2, then 5/4, and then 2/2; From further conversations with Skempton, he has commented on how he is interested in playing with the

relationship of 2 and 3 both rhythmically, and metrically, and it is this treatment of metre, which can either be divided by 2, 3, or split into 2 + 3/3+2, and rhythm, whereby there are either minims, crotchets and minims (which we can think of as 3 beats, with the crotchet being a passing tone, added to the previous minim, as in bar 3 and 6), or dotted minims, and therefore are also in 2 and/or 3, that gives the music an internal breath of fluctuating movement that makes hearing the simplicity of continuous minims somewhat more difficult, thereby turning something simple, into something complex (Skempton 2014-15)

Example 1: *Lento*, bars 1-7

The musical score for Example 1: *Lento*, bars 1-7, is presented for Violins 1 and 2, Violas, Cellos, and Basses. The key signature is one flat (B-flat). The time signature is 3/4. The Violins 1 and 2 parts are marked 'div. in 4 mp'. The Viola, Cello, and Bass parts are marked with a long dash, indicating they are silent or have a sustained note.

Another aspect of Skempton's work that has preoccupied some of my own practice, is his treatment of melody, and how it is interlinked, if not interdependent to harmony and, in the case of *Lento*, orchestration. Bars 110-117 (Example 2), are an example of how all these elements are interlinked. Here we have a full orchestral tutti playing simple triads in G natural minor, most of which are in root position. Example 3 shows a reduced version of this in terms of how Skempton arranges this voicing across the orchestra high to low. From this

reduction, we can see how, even though homophony might be thought of as limiting - given that in Skempton's work there is no decoration of homophony, and it is simply one chord in succession of the next – here he utilises homophony in a way that creates melody. Skempton orchestrates the upper line of harmonic content with Flutes, Violins, Trumpets, singing out at *f*, therefore these lines become extremely prominent, even though they are just one element of each chord. If we reduce this even further, the melody then comprises of four notes: G, D, F, and E-flat. These notes sit atop harmonic motion that changes on every minim: in the first three chords the 'melody' G is a common tone across i-VI-i, then in the next two D is a common tone across III-v. Skempton creates melody through his use of voice leading and his treatment of harmony through voicing in orchestration and most of the melodic and harmonic motion in *Lento*, is configured this way. His economy of notes, both harmonically and melodically is reflective of how pared down his music is. It seems simple to analyse it, but it is this quality of his work, and *because* it is so simple, that it is, to me, a technique and approach to take seriously as a composer. *Lento* is highly affecting, both as an emotionally charged work, and as a serious piece to study for any composer.

Example 2: *Lento*, bars 110-117

(8)-----

110

Cl. 1, 2, 3

Bb. 1, 2, 3

Cor. A.

(8)-----

Fl. 1, 2, 3

Bn. 1, 2, 3

Dbn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2, 3

Trom. 1, 2

Trom. 3
Tba.

Timp.

(8)-----

Vln. 1
div. in 4

(8)-----

Vln. 2
div. in 4

Vla.
div. in 3

Vlc.

Db.

div.

f

div.

f

(8)

Fl. 1, 2, 3

Ob. 1, 2, 3

Cor R.

Cl. in B \flat 1, 2, 3

Bn. 1, 2, 3 (a3)

Dbn.

Hr. 1, 2

Hr. 3, 4

Tpt. 1, 2, 3

Trom. 1, 2 (a2)

Trom. 3

Tba.

Timp.

f

Vln. 1 div. in 4 (8)

Vln. 2 div. in 4 (8)

Vla. div. in 3

Vlc. div.

Db. div.

Example 3 – Harmonic Reduction of *Lento*.

The image displays two staves of musical notation, each with ten measures. The top staff shows a sequence of chords: i_6 , VI, i , III, v , iv , i , i , VI, iv . The bottom staff shows a sequence of chords: i , III, v , iv , i , III, v , iv , i . Each measure contains a piano reduction of a chord, with the label below it. The notation is in a key with two flats (B-flat and E-flat) and a common time signature.

It is these approaches to how Skempton treats simple materials in a sophisticated manner that has influenced how I think about musical materials, and this will be examined later in this commentary, in some of my own works.¹

Since the moment I heard Harrison Birtwistle's music, I was enamoured by it, and have tried to listen and absorb as much of it as possible. The main feature of Birtwistle's music that has found its way into my own practice is his use of sonority, particularly when it is dense or low, and how he achieves this using textural layering and specific approaches to orchestration and instrumentation. His 2004 work, *Night's Black Bird*, is an example of such a work. As a way of illustrating my interest in Birtwistle's use of sonority, I shall examine two sections of the work examining how he achieves sonority through his use of texture and orchestration. From the moment the work starts there is an immediacy created by the

¹ Since hearing *Lento*, I have also had the pleasure of studying with Howard at the Birmingham Conservatoire between 2015 and 16.

juxtaposed relationship between the lower strings of the orchestra, that is in constant undulatory motion, and the repetitious gestures of the two Harps. Already just from the first bar (Example 4) we can see how through Birtwistle's treatment of texture he achieves such a dense sonority. In the double basses, the notes sit in locale to each other, and yet their gestures are just slightly different; to create motion Birtwistle has the second double bass play on a pedal E-flat, whilst the first double bass glissandos from an A to E-flat, joining the second double bass in unison as they both diminuendo from *mp* to *ppp* simultaneously. Similarly, the harps have a fast flourish in downward motion, utilising a similar collection of pitches – BAG#F and E-flat in Harp 1, and CBA#GF and E-flat in Harp 2, yet the sonority of this gesture becomes dark and ambiguous because within their similarity and simultaneity of their gesture one plays in demi-semi quaver quintuplets, whilst the other is in demi-semi quaver sextuplets. The way Birtwistle scores this gesture, shows his interest in composing with sonority in mind, here the gesture occurs, with muted strings, and decays away and then is repeated many times. It is then recontextualised with what one might call an additive texture, where the sound world grows denser as the gesture repeats, first with the addition of sustained gestures from the trombones at bar 4, then sustained undulating from the upper strings at bar 9, and eventually a different, more accentuated gesture from the woodwind at bar 14. By this point, the decayed gesture becomes distant, and masked by the activity of the other layers, sonority becomes a motif, a musical feature, and Birtwistle utilises it with economy.

Example 4: *Night's Black Bird*, bar 1-12

6 Horns (F)

4 Trumpets (C)

1.2

4 Trombones

3.4

2 Tubas

5 Percussion

Harp 1

E \flat F \sharp G \sharp A \flat
B \flat C \flat D \flat

p slow gliss.

sim. 5

8 L.v.

Harp 2

E \flat F \sharp G \sharp A \flat
B \flat C \flat D \flat

p slow gliss.

sim. 6

8

$\frac{3}{4}$ $\text{♩} = c. 56$ $\frac{4}{4}$

Violins I

Violins II

Violas

Cellos

Double Basses divisi

con sord.

mp *gliss.* *ppp*

con sord.

mp *gliss.* *ppp*

con sord.

ppp

\equiv

9

1 *pp* *pp* *mp:pp* *pp* *mp*

2 *pp* *pp* *mp:pp* *pp* *mp*

Tbne.

3 *pp* *mp:pp* *pp* *mp:pp*

4 *pp* *mp:pp* *pp* *mp:pp*

Harp 1

Harp 2

VI. I *ppp* lontano sempre sul tasto con sord. *p* *mp* *pp* *p* *mp* *pp*

VI. II *ppp* lontano sempre sul tasto con sord. *p* *mp* *pp* *p* *mp* *pp*

Vla. *ppp* lontano sempre sul tasto con sord. *p* *mp* *pp* *p* *mp* *pp*

Vc. *pp* *mp* *pp* *mp* *pp*

Db. div. *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Slightly later, at bar 40 through to bar 48 (Example 5), Birtwistle displays a compelling approach to sonority; the entire wind section (minus a piccolo), the two harps, and the strings, all play in the undulating manner that been previously pointed out. This time, however, it becomes very complex, turning into a large heterophonic mass of sound, with different rhythms in different parts, but all attempting to achieve the same sonic mass; Sometimes the parts align, and at others they move from each other to create slight changes in the texture, as if they were shifting in an equilibrium of centrifugal and centripetal motion, within a cluster of the pitch collection C, D-Flat, D, E-flat, E, F, G-flat, and G. Atop all this heterophonic undulation a piccolo sings, if not screams out with jagged, bright and crisp rhythmic angularity; the juxtaposition of the orchestra is amassed as one large heterophonic instrument, with the distinct solo piccolo is a sonic tool that highlights disparate relationships, and enforces motion and drama.

The act of combining rhythmic and gestural differences with metric simultaneities to achieve a certain texture and sound world is, for me, a useful compositional tool, and allows for creative approaches to creating relationships of sounds, alongside developing compelling approaches to drama. Some of these approaches will be examined within my own pieces in the portfolio.

Example 5: *Night's Black Bird* bars 40-49

8

40

Fl. 1

Picc. 2

Cl. (B♭) 1

Cl. (A) 2

Bsn. 1

D. Bsn. 3

Harp 1

Harp 2

Desks 1-5

VI. I

Desks 6-8

Desks 1,2

VI. II

Desks 3-7

Vla.

Vc.

Cb.

Solo

5/4

4/4

5/4

3/4

5/4

4/4

5/4

3/4

44

3/4 5/4 4/4 rall. 9

Fl. 1.3

Picc. 2

Cl. (Bb) 1

Cl. (A) 2

Ban. 1

D. Ban. 3

Hn. (F) 4-6

Vibra. (5)

Harp 1

Harp 2

Desks 1-5

VI. I

Desks 6-8

Desks 1.2

VI. II

Desks 3-7

Vla.

Vc.

Db.

[Sounds octave lower]

*Harmonic sounding an octave lower.

Frederic Rzewski is an exemplary figure for musical multiplicity and eclecticism; over his life, he has encountered and been part of many of the significant musical and cultural trends of the 20th and 21st centuries, and his own music ranges from tonal to atonal, romantic to serial, minimalist to avant-garde. His musical output is too varied to compartmentalise into a singular genre or idea, and even if specific works display singularity, they form just one part of his enormously pluralist output. A work that had a fervent effect on me was *The People United Will Never Be Defeated* (Rzewski 1975). Robert W. Wason suggests that this piece “is a kind of autobiography of an artist whose career spans an important segment of recent musical developments, and the souvenirs of that career are everywhere in the piece.” (Wason 1988, p.108).

The work is a set of 36 variations, based on *El pueblo unido jamás será vencido!*, a resistance anthem by the Chilean composer Sergio Ortega. Political associations aside, what I find so engaging and inspiring about Rzewski’s piece is how he seamlessly weaves between a vast wealth of musical resources, in a way that, despite many dichotomous relationships, seems sincere and natural. What is most engaging is how Rzewski treats style, rhythm, pitch, gesture, and structure, and how these all interweave to achieve that seamlessness. I shall give a brief overview of his treatment of these musical resources, and how he uses structure to create the relationships between disparate styles. This will then act as a focal point in which I can examine some of my own pieces.

Within Rzewski’s work, like most composers of the late 20th and early 21st centuries, gesture, rhythm and pitch can both be thought of as ‘tonal’ and ‘atonal’, and in *People United*, he has different permutations of how he utilises these in tonal and atonal ways. The opening theme (Example 6) is treated in its tonal entirety, it starts in D minor, and other than some added chromaticism, remains there, utilising octaves and large (mostly) diatonic chords in an idiomatic manner. It has a steady pulse, and rhythmically remains tonal. After these 36

bars of thematic material, the first variation occurs (Example 7). Immediately we are taken somewhere totally different in style and gesture; whilst the pitch materials remain tonal and rooted in D minor, and the rhythmic materials, continuing in a steady stream of quavers that eventually change to semi-quavers, do not diverge from the tonal world, gesturally Rzewski places us more in a world reminiscent of the Second Viennese School, with registral displacement of theme and melody, and actively avoids any kind of simultaneity or coincidence, treating the line as a rather jagged monody. By utilising registral displacement, Rzewski dislocates much of the traditional approach to tonal composition in a way that tonality becomes a history enshrouded within atonal gestures. A clouded identity of the theme is retained through the pitch relations and harmonic (even though linear) relationships that arise from the collection of notes, but the registral displacement removes the immediacy of melody and theme. This juxtaposition of musical elements, particularly the disparity between the nature of tonality and atonality, i.e. the theme, and its first variation, is a quality of Rzewski's work that has infected my own compositional thinking.

Another moment that, for me, is profound is the juxtaposition of Variation 4 and Variation 5 (Example 8). Variation 4 is utterly frantic, virtuosic, and deeply chromatic, concerned with gesture and rhythmic impulse; it is littered with a continuous stream of semi-quavers that gradually increase in density moving from quadruplets to sextuplets, broadening and then contracting back to quadruplets before landing in the “dreamlike, frozen” state, of Variation 5, which seems more concerned with sonority, its performance direction being to “Play chords staccato, then catch harmonics with pedal”, than it is with the pyrotechnics of the previous variation. It is sensuously tonal, of the moment; the two variations are starkly opposed. Juxtaposition is a fundamental tool that I also use to think about the organisation of materials, stylistically, structurally, and dramatically, and is something I shall examine further in the analysis of some of my own works found within the portfolio.

Example 6: *The People United Will Never Be Defeated*, Opening Theme

The musical score is written for piano in 4/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). The score is divided into five systems, each with a treble and bass staff. The first system begins with a *ff* dynamic and includes the lyrics "¡El Pueblo unido ja - mas se - ra ven - ci - do! The people united will". The second system includes the lyrics "ne - ver be de - feated!" and features a *mf* dynamic in the right hand and a *mp* dynamic in the left hand. The third system is marked "softer, legato". The fourth system begins with a *fp* dynamic. The fifth system begins with a *f* dynamic. The score is characterized by frequent triplets and accents throughout the melody and bass line.

ff $\frac{4}{4}$ ¡El Pueblo unido ja - mas se - ra ven - ci - do! The people united will

ne - ver be de - feated! *mf*

mp

softer, legato

fp

f



Example 7: *The People United Will Never Be Defeated*, Variation 1

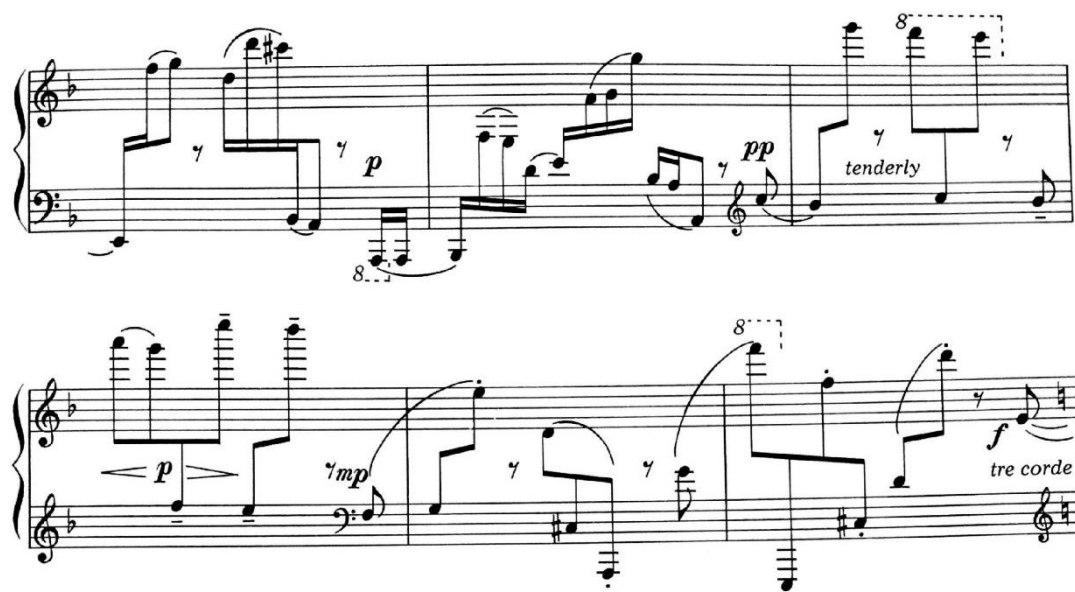
Var.1
Weaving : delicate but firm

(pp) *(una corda)* use pedal, but sparingly

fz *mf* *pp* gently

mp *pp* *mp*

lilting *mp*



Another interest for me within much of this work is how Rzewski utilises atonal pitch materials within a tonal rhythmic framework. Such an example is Variation 8 (Example 9). Here, at least on a linear level, tonality completely breaks down and there is no longer a pitch centre as the pitch materials are constantly evolving and moving, changing focus, entrenched in total chromaticism. Occasional glimpses of tonal harmony can be seen, the opening beat and gesture perhaps implying an E major 7, but Rzewski quickly evades confirmation of it on the second beat by utilising serial pitch class thought by having the gesture in the treble (F#, B, A#), transposed and inverted in the bass (E, B, C), having the intervallic relationships of 078, to be the same. Through the entire variation Rzewski then plays with the intervallic structure of 078, applying serial procedures to it. Perhaps the reason for the choice of 078, is that it implies tonality; one could, if the lowest note of the chord is 0, consider it to be a major 7 chord, in first inversion, minus the third, and this allows Rzewski to allude to, or imply certain tonalities, without ever having to confirm them. What is interesting is that, even though he utilises serial procedures for pitches, he remains within a tonal rhythmic world of a steady semi-quaver pulse, with no added complexity of atonal rhythmic materials. This

rhythmic impetus allows Rzewski to deliver this dense chromatic passage with a dramatic drive and directness. This approach to combining somewhat disparate resources has allowed me to find my own path of allowing these sorts of materials to co-exist within my own music. One of the aspects I find difficult within most Modernist practice is its treatment of rhythm, that is, its lack of rhythmic impetus, pulse, and drive, which causes a disconnect with the listener, resulting in a lack of directness; whereas, as exhibited within Rzewski's music, by using tonal rhythmic materials, that give a drive and pulse, whilst using atonal pitch materials, it allows a composer to deliver musical drama and impetus in a direct manner.

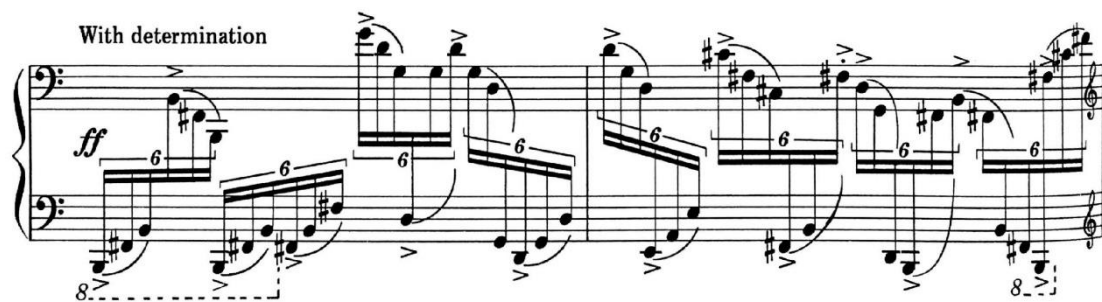
Example 8: *The People United Will Never Be Defeated*, Variations 4 and 5

Var.4
Marcato
picking up speed

$\text{♩} = 106$

pp *mp* *p*

The musical score for Variation 4 is presented in three systems. The first system includes the title 'Var.4', the instruction 'Marcato', and the phrase 'picking up speed'. A tempo marking of $\text{♩} = 106$ is placed above the staff. The first system also features dynamic markings *pp* (pianissimo) and *mp* (mezzo-piano). The second system begins with a *p* (piano) dynamic marking. The notation is written for piano, with treble and bass staves. The music is characterized by dense, chromatic passages with a strong rhythmic drive, as indicated by the 'Marcato' instruction and the 'picking up speed' phrase. The key signature is one flat (B-flat major or D minor).



struggling

mf 6

f 6

mf 6

f 6

broaden slightly

a little slower, violently *ff* *f*

gathering speed

poco rit.

Var.5 √ N.B. Dreamlike, frozen

fp *ppp* *tre corde* *fp* u.c. *ppp* t.c. *fp* u.c. *ppp* t.c.

una corda

(N.B.) Play chords staccato, then catch harmonics with pedal

(N.B.) √ = A mode of attack consisting of a swift, sudden grabbing motion in which not all of the written notes are necessarily played and some other notes may be accidentally struck; a little like picking berries, or fruit.

12

The musical score consists of four systems of piano notation. The first system features a variety of dynamics including *fp*, *ppp*, *u.c.*, *t.c.*, *ff*, *fp*, *ppp*, *u.c.*, *t.c.*, *pp*, *fp*, *ppp*, *u.c.*, and *pp*. The second system includes the instruction "A little slower (♩ = ca. 96)" and dynamics such as *una corda*, *pp*, *p*, *pp*, *tre corde*, and *mp*. The third system starts with a "Tempo" marking and includes dynamics like *fp*, *u.c.*, *ppp*, *t.c.*, *mp*, *fp*, *u.c.*, *ppp*, *t.c.*, and *fp*. The fourth system includes dynamics such as *mf*, *p*, *una corda*, *fp*, *fpp*, *pp*, *mf*, *ppp*, *mp*, and *ppp*. It also contains performance instructions: "to the end", "trembling, *ppp*", and "with one finger, irregularly". The score is labeled "Var. 6" at the bottom left.

This is just a brief insight into the piece; the treatment of musical materials in *People United*, are as variable as they are ubiquitous. It is because of it being a menagerie of musical resources, styles, and techniques, caught in opposition and juxtaposition, that it is greatly affecting, both as piece of music, and as a resource for creative thought.

Example 9: *The People United Will Never Be Defeated*, Variation 8

Var.8
With agility; not too much pedal; crisp

The musical score is written for piano and consists of four systems of two staves each (treble and bass clef). The key signature has one sharp (F#) and the time signature is 2/4. The first system includes dynamic markings *p* and *mf* with hairpins. The second system features a fermata in the bass staff. The third system includes *mp*, *sf*, and *mf* markings. The fourth system concludes with a fermata in the bass staff. The notation includes various musical symbols such as notes, rests, slurs, and articulation marks.



19

The image displays three staves of musical notation for piano, likely from a 19th-century manuscript. The notation is in G major (one sharp) and 4/4 time. The first staff begins with a *(dim.)* marking and features a *poco rit.* instruction. The second staff starts with a *tempo* marking and includes a *ritard.* instruction. The third staff contains a *getting slower* instruction and dynamic markings of *dim.*, *pp*, and *ppp*. The music is characterized by flowing sixteenth and thirty-second note passages, often with slurs and ties, and a variety of articulation marks.

These three works could be examined and analysed in a far more extensive and comprehensive manner, but what I have given, I hope, offers some insight and acts as an aid to understanding how these composers have impacted on my own compositional practice and thought.

Works

The six works included in this portfolio exhibit a myriad of different approaches, thoughts, styles, influences, and concepts, all of which address the endeavour of eclecticism in some manner. In the process of attempting to create a style that was all encompassing, and eclectic I endeavoured to explore different approaches to composition, which has resulted in a kind of diary of the development of a style. This means that some of the works in the portfolio are perhaps more like personal studies, such as the first three works, which upon examination one might think of as stylistically singular, insofar they each display one approach to composition, although are not necessarily like each other. This singularity is not, in my opinion, at odds with any attitude of eclecticism, on the contrary, the freedom of style a composer may allow themselves across their practice is a confirmation of eclecticism. These singular pieces, I feel, have offered me a greater understanding of the resources used within each, and have out of them created a wealth of compositional tools I may use in the future. The three works following these are more varied in terms of the approach taken toward style and composition, and therefore result in pieces that are in themselves indebted to a practice of eclecticism within a single piece.

...times when...all there is...

At the 2016 Summer Academy Inégeles, organised by Peter Wiegold and Martin Butler, I met the Brazilian pianist and interdisciplinary artist Késia Decoté, who commissioned me to write a substantial work for piano, and *...times when...all there is...* was the result of this.

The work was the product of a lengthy collaboration with Késia, which allowed me to collaborate with players that I knew, to create deeper musical narratives between composer and performer. As I composed the piece, we both discussed various musical and performative matters, agreeing on approaches to pedalling, phrasing, line, and the graduality of dynamic

progression. A deep concern during the writing and collaborative process was how strict to be with directions, how much freedom to give the performer, and how, if at all, my intentions could be made clear, without being too controlling. Whilst I was not willing to totally rid myself of the responsibility of control, I was interested in the approach of freeing the performer from every little detail in the score, an approach which was common practice in earlier periods such as the Baroque. For me, however, it comes from a lineage of musical simplicity, that ranges from Satie, to Cage, and especially the work of Howard Skempton. His work implies much and dictates little; in a discussion Skempton once said that the reason he attends rehearsals is to check the tempo, the rest is up to the interpretation of the performer (Skempton 2014-15).

I decided that I wanted to write a work about the slow development of musical elements over time. When composing *...times when...all there is...*, I attempted to try and compose in a manner where all the musical elements were somehow interdependent on each other, where structure was informed by sonority, that was informed by harmony, that was informed by rhythm, that was informed by register and dynamic. This of course brings up the question, of well, what comes first? And for me, this was harmony; harmony is perhaps the most important and functional aspect of this piece, and through it, I attempted to inform all the other aspects of the work. I utilised a limited set of chords; Example 10 shows the two sets of chords the work is based on, albeit with a few exceptions. The work is harmonically arranged in three parts, each of which is situated within one of the two sets of chords. The section utilises the first set of chords is tonally situated around G-minor, the second, that starts in bar 89, is centred around E-flat major, and the final section, at bar 174, returns to G-minor, albeit in a more ambiguous manner. As I was interested in the idea of development, particularly in an apotheotic manner, I attempted to interlink all aspects of change to

harmony: the harmonic rate of change informs the rhythmic drive of the piece, which in turn affects the dynamics and register, ultimately informing sonority and melody.

Example 10: *...times when...all there is...*, Chord Chart

First Set

Gm sus 4 Dm sus 4 EbM7 Fsus 4 Bbm7

Second Set

Ebm7 Bbsus2+4 Bbm7 Gm9 Fsus 4

The work starts with a G Minor/Bb chord, which pays homage to Skempton and his music; He and I once had a conversation about accordion, an instrument that we both play, and he excitedly told me that he had a penchant toward the sound and use of chords in the first inversion, due to how they are characterised by being suspended in a musical tension, without resolution, with a sense of instability, and can ultimately move in unexpected ways (Skempton 2014-15).

The harmonies in my piece proceed through a false cycle, meaning that the harmonic foundation for the piece is the same throughout, in that it utilises a collection of chords, but these do not necessarily occur in any strict order, rather a loose one. Any other chords utilised beyond Example 10, are variations, or developments of these, and this is because as the piece progresses, the number of notes within each chord increases. At each point in the score where there is an added dynamic, there is a microstructural change whereby these musical elements are intensified; at bar 36-38 there is a change from three voiced harmonies, to four, and the rhythmic drive of the piece increases, similarly the register of the upper line is situated higher. This again happens at bar 60, where there are now five notes per chord, and the

harmonic rate of change starts to become once per bar. At bar 77 (Example 11), there is not an increased density in terms of notes per chord, but there is a dramatic shift in terms of the registral characteristics, and therefore the sonority shifts to something much brighter, and starts to inhabit a space where melody starts to become more apparent. At bar 89 (Example 11), there are now six notes per chord, and although there is not a new dynamic, it is louder than before due to the *poco crescendo* given in bar 77, meaning the sonorous character is changed even more from the shift in register yet again. The highpoint of the piece is bar 111 (Example 12), where there are seven notes per chord, that has a harmonic rate of change of one per beat, which gradually intensifies through to bar 136, where there is again another registral shift, eight notes per chord, and a harmonic rate of change of around twice per beat, all leading to the dense sustained ten note chord at bar 150. The work then proceeds with a lengthy high-pitch passage, at a quiet dynamic, and is stripped bare, pared down to two notes at any one time, and the rate at which they occur slows down, ending with longer notes and patches of silence.

Example 11: ...times when...all there is..., Bar 72-89

72

mf

poco cresc.

78

84

poco cresc.

tre corde

ped ad lib.

One might view the work as process music, as the process of unfolding is perhaps sonically obvious, it is, however, more intuitive, and not militantly rule based. It is a piece where my ear dictated the right point at which every movement or change took place, and this is a particularly fundamental part of the beginning section and the end section of the work, where the sound of each chord decays into nothingness, and gradually that nothingness then disappears. Similarly, it is for this reason that not all the musical parameters change on each succession of changes, as given in the previous example at bars 77 and 89.

Example 12: *...times when...all there is...*, Bar 111-115



I would liken this approach to the hugely imposing and yet stunning sculptures and process of the American Minimalist artist, Richard Serra, whose work, *Tilted Spheres* (Serra, 2004) I experienced in 2013 at Toronto Pearson International Airport, and *Band* (Serra, 2006), in 2014 at LACMA. These had a profound impact on how I think about the relationship between art and the person. Serra's work is process based, and the materials are normally singular, and yet the forms are gradual, apothecotic, all reaching, and all encompassing, insofar that the work is incredibly imposing and emotively charged.

...times when...all there is... is an attempt at a musical version of this kind of aesthetic exploration; whilst it is not eclectic in its materials, it utilises two opposing elements: something driven by process (albeit not militant) on one hand, and an emotive drive on the other. It is, however, singular in its delivery; the singularity of this work, for me, was due to it being a significant return to tonal resources within my own practice as a composer, and therefore a necessary step toward confirming the numerous elements of musical practice that are available to one who thinks eclectically – it was an essential rediscovery of tonality for utility in later compositions that are more rooted in actual musical eclecticism.

At the beginning of the composition process I was preoccupied with how the material developed, particularly focusing on elements of pacing, resulting in something that I think quite organic, and natural, if not highly predictable. From post-composition analysis, I can see that this is because the work operates closely on the rules of the golden section,

somewhere around 2/3rds of the piece, there is a climax, and the final 1/3rd of that piece, is a release from that climax. Because of this, it is typically successful in its dramatic narrative; I do think, however, retrospectively I would change or at least challenge this resulting form. And whilst I think the piece is effective, I would also play with harmonic colour and register more to make it a lot less predictable, add micro-changes of interest, and to give it more dramatic flair, insofar that it would be much more like Richard Serra's sculptures: imposing, and dramatic, but full of variance in form, structure, and colour; even within one palette the shades are hugely varied.

Your Coat

Your Coat is a short work for String Quartet. It is the first of two works in the portfolio that was composed for the St Magnus International Festival Composers Course, on Orkney, with Sally Beamish and Alasdair Nicolson. Before arriving in Orkney, the composers were each paired with a poet, where we collaborated before we then responding to the poetry with a piece of music. I was paired with the Oxford-based poet, Kate Oldfield, and had the immensely challenging, yet rewarding task of composing a piece for string quartet in response to a very emotive and sensitive poem (Appendix 2).

When I first read the poem, I noted the simplicity of the language and construction, yet it was also complex, and left me emotionally open and wanting more. Upon first reading I thought it was rather ambiguous as to whom the poem was about, but the emotive power of the language suggested that it referred to someone special in the poet's life. After subsequent readings it became apparent that the subject was a paternal figure. I knew that whatever my musical response was going to be, it had to be exactly like the poetry: simple on the surface, and yet imbued with an inexplicable cathartic charge.

Having heard some of Kate's other poems, I realised that the subject matter is often portrayed with an intrinsic sense of beauty. It is often human, and often natural, with a great sense of life being both simple and complex, a synergy that is musically difficult to execute; it is, however, exactly the approach I attempted when composing the music. This synergy is something I would also liken to the music of Skempton, which is stripped down to the necessary notes, but when put together create a complex web of musical intent and meaning. Whilst I had no intent to ape Skempton, his approach to material has had an influence on how I treated mine.

Interpreting text for music is something that has interested me from the start of my compositional life. I have composed music, both instrumental and vocal, based on texts by Emily Brontë, Edward Thomas, Spike Milligan, Norse Mythology, and even the Bible, yet nothing was as challenging as responding to the poetry of a living artist. It was as if the intent had to be truer, and purer for knowing and working with the writer. One cannot escape misinterpretation or lack of understanding, because the intention should be as clear as the poem is. I listen back to my work with Kate and I feel the same emotions I felt reading her poem, and the same emotions when my piece was played. Because of this collaboration, I am now able to go forward with a more sincere approach toward musical composition, and therefore any response I have to another artist, whether they be a poet, a visual artist, a playwright, or any other creator, will be one that endeavours to achieve the same level of understanding and sincerity. This is magnified even more so by the fact that after the workshop of the work Kate said to me 'Your music has given me a sense of closure, a sense of peace' (Oldfield 2016), which was the best possible response I could have ever wanted as a composer and interpreter. My musical representation was effective and honest, and managed to induce catharsis.

The workshop process during this course made me realise the importance of paring down materials to achieve something sincerer and more honest, both of which I think are linked with how direct one is. The works that were convoluted in notation, or complicated in construction sounded academically brilliant, but left the emotions unstirred; yet the works that, as one of my colleagues described as ‘just long notes’ (McDonnell 2016), seemed to get to the core of what the music was trying to express and were ultimately more effective. That is not to say more complicated works are not honest, they just make it more difficult to realise what the truth of the work is, as they tend to be less direct. This is like Skempton’s *Lento*, in the sense that everything is stripped down to the bare minimum to maximum effect.

Your Coat is fundamentally a tonal work that operates on a non-functional level. It is predominantly homophonic, yet, like Skempton’s treatment of voicing and voice leading, each chord is the result of line against line, and yet the lines are interdependent on their harmonies. These lines are layered against each other to create what I would consider to be complex tonal harmony. Example 13 provides a voiced harmonic reduction to show the resulting harmonies from the use of creating an interdependence between melody and harmony. The choice of these extensions is a result of both my interest in creating lines and melodies within the homophonic structures.

Like in Skempton’s work, the collection of harmonies chosen are somewhat limited. Here, if we reduce the enriched harmonies down to their basic forms, we have the following harmonies for the first half of the piece (up until bar 30): F# minor, A major, B minor, D major, and E major. In the second half of the work the harmonies are G major, D major, E major, B-minor, A major, and E-minor. On the surface, these harmonies might seem somewhat ordinary, but it is the treatment of lines, whereby these ordinary harmonies are enriched with extensions of 4^{ths}, 7^{ths}, 9^{ths}, 11^{ths} and 13^{ths}, as well as their voicing and placement that creates a certain level of complexity from simplicity. As the work progresses

the harmonies get denser, and more complex. Two particularly difficult chords to analyse is the two before last: I labelled them as $C\#7+\flat 9/G$, and $DM7sus\#4/G$. In both chords there is a tension created between the $G\#$ in each of the upper parts, and the G natural in the bass. So, whilst much of the work is an attempt at paring materials down, there are levels of inner complexity that go beyond the surface level simplicity implied by the sustained homophony.

Example 13: *Your Coat*, Harmonic Reduction

The harmonic reduction consists of three systems of musical notation, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#). The chords are labeled as follows:

System 1:

- F#m /G#
- A7 /G#
- Bm6 /D
- Bm6+7 /D
- Esus4
- AM7 /E
- DM7
- Bm7 /D
- Dsus#4 /F#
- F#sus4

System 2:

- Bm6+7 /D
- Esus4
- A7 /E
- DM7sus2
- Bm7sus4 /D
- Bm9 /C#
- Asus4 /C#
- Asus4 /D
- DM7sus2
- F#m7 /A

System 3:

- GM7sus6
- G13
- Dsus#4 /F#
- EM7sus4
- Bm9 /D
- G11 /C
- C#7+ $\flat 9$ /G
- DM7sus#4 /G
- A

There are times, however, where line and harmony are not interdependent on each other, particularly in the interjections from the cello. The work starts with a sustained homophonic procession, and as it moves along it is occasionally complimented by a low melodic fragment in the violoncello that attempts to recreate myriad representations from the

poetry (the low voice, the depth of love, the extreme heartfelt loss). At the mid-point of the work, this line becomes the focus (Example 14), much like in the poem where a memory or emotion appears and becomes stronger as it proceeds. It is the closest thing to ‘word painting’ in this composition, but it is done with the intent of painting emotion and expression, not pictures. The piece ends with a musical representation of the final part of the poem, ‘pressed to my knees...tugging up’, with light harmonics on the cello and violin, as father and child.

Example 14 *Your Coat*, b. 30-44

3

The musical score for Example 14, 'Your Coat', measures 30-44, is presented for four staves: Violin I, Violin II, Viola, and Cello. The score is in G major (one sharp) and 4/4 time. Measures 30-37 are marked 'poco sul pont.' and feature sustained notes in the strings. Measures 38-44 are marked 'nat.' and feature triplets and a 'ff' dynamic marking. The Cello part includes a '+' sign at measure 30 and a '3' at measure 44.

I feel that *Your Coat* is one of the more secure and successful pieces in my portfolio. Initially I had reservations over including it, due to its surface simplicity, yet as time has progressed I feel that it was part of a fundamental turning point in my work toward understanding the necessity of honesty and sincerity with intent. This does not mean,

however, that I think the work is perfect; if given the blessing of time and resources I would stretch the work out, and push the extremities of the piece, giving it an enormous arch, and one that reached higher and pushed lower in pitch, harmonic, dramatic, and teleological content as to magnify the proportions that are already there. If possible, I might even turn it into a concerto for Violoncello and String Orchestra, so that I can be bolder with my ideas over an extended period.

eighty-six and a bit

In July 2017 I travelled to Neerpelt, Belgium to partake in the SoundMine course run by Musica. During the course, I was fortunate enough to be mentored by Wim Henderickx, and Diederik Glorieux, and even more fortunate to compose a work for Peter Merckx and Marc Tooten of the HERMESensemble.

Shortly before travelling to Belgium, I was on a short break in Manchester where I discovered a collection of short stories by Sigizmund Krzhizhanovsky, translated into English by Joanne Turnball, called *Memories of the Future*. Krzhizhanovsky was one of the most vivid and bold writers of the twentieth century. His works reflect Soviet Moscow in distorted, dark, and subversive ways, resulting in a surrealism that was too advanced for those reading at the time, and still is for some today (Krzhizhanovsky 2009). In *Quadraturin*, one of these short stories, a man named Sutulin who lives in a tiny, yet cosy, apartment room in Moscow (approximately eighty-six and a bit square metres) is slowly aggravated by the tiny proportions of his room. During his aggravation a man with a phial of liquid appears at his door, propositioning him to try out their newly developed product, quadraturin, for the expansion of miniature rooms into larger ones. Sutulin then follows the instructions that accompany his phial, but accidentally drops it on the floor, losing all of the product in the

process. Gradually the room expands, first comfortably, then grotesquely, then unbearably, and finally into something so big that Sutulin gets lost and consumed in his own room. I eventually concluded that this would make for a fantastic concept for a piece of music; it is so dynamic and yet simple in terms of its concept of expansion.

My initial attempt at this idea was a total failure as I tried to implement far too many ideas into the piece for such a simple concept. I scrapped everything and returned to the concept, deciding that the most important element of the piece would be the element of growing sound, deciding that sonority, and its growth would be the focus for the piece. Sonority can be thought of in terms of its pitches, its timbres and tessituras, and the velocity in which these can all occur at different amplitudes, and are, intrinsically linked, and I wanted to create sonorities that reflected the dark, surreal world of *Quadraturin*. Like much of the material in Birtwistle's *Night's Black Bird*, which also takes inspiration from the dark, I wanted to create a seamless, but ever-changing sonority from the two instruments, treating them in a manner that attempts to achieve the same goal, within the resources each can offer. From Example 15 one can see that they both start on the pitch of G, and for the first 15 bars expand incrementally in a heterophonic manner; the clarinet first expands by microtonal increments: 0.25 of a semitone, then 0.50 of a semitone, then 0.75 of a semitone, then movement by a semi-tone; during this time the viola plays double stops, with the lower line on pedal G, and the upper line meandering via glissando, first by movements that are three-quarters flat, as in bar 3, eventually expanding to whole tones, as in bar 16. The Clarinet ascends in pitch across more than 2 octaves, starting at G⁴, in bar 2, and by bar 45 is at the high peak of Bb⁶, whilst the Viola is split into two lines in which the top line meanders while the bottom line holds the foundation with a pedal, eventually giving way to instability, descending to the lowest notes of the viola. As the pitch expands, the dynamics also go from *mf*, for the viola, and start *niente*, for the Clarinet, both increasing incrementally.

Whilst the pitch and dynamics gradually shift, there is a continual change in the timbral approaches toward playing; tremolo, trills, sul ponticello, and circular bowing are all implemented to achieve a variety of sonorities, that amass to an attempted goal of sonic expansion. As the work continues, these are implemented more and more heavily, and at the climax (Example 16), which is also the end of the piece, they are put to the extreme, using trilled multiphonics with singing in the Clarinet, and scratch tone, tremolo glissando in the viola, both starting at the very loud dynamic of *ffff*, and pushing beyond with a crescendo as the gesture of each continues to the end.

It should be noted that, although all music includes rhythm, I was not interested in it so much as the piece being driven by rhythm; when attention to rhythm is given, it is to assist in creating texture, rather than for the sake of rhythm itself. One might consider the piece to be in three large phrases: the first being at bar 1, the next at bar 28, and the next at bar 37, with bar 46 being an extension of the one at bar 37. And in each of these phrases there is an element of coincidence with the viola and clarinet; if we think of bars 1-2 as an introduction, at bar 3, the clarinet and viola are active at the same point simultaneously, and although their activity remains similar, they diverge in terms of where this musical activity aligns; the lines act as if centred, or glued to a point, attempting to achieve the same, yet are independent of each other. Similarly, at bar 28, although the clarinet is still in motion from a glissando in the previous bar into 27, as it lands on the Eb, both the clarinet and viola start their new phrase together, and then via differentiating, but similar rhythms, then they diverge from each other. And again, a similar thing happens at bar 37. This, in a similar way to *Night's Black Bird*, is an attempt at achieving a whole block of sound, that has its own internal motion. In *eighty-six and a bit*, I took the approach of composing purely with sonority in mind, and this has resulted in a work that utilises a variety of different approaches to playing, some more

conventional, such as trilling, tremolo, and glissando, but also extended techniques such as circular bowing, scratch tone, and multiphonics.

The most challenging part of composing *eighty-six and a bit*, was having the conviction to stick with such a simple concept. To compose with a concept and be true to that concept requires one to use their knowledge and skills to create a work that allows that concept to have extreme clarity throughout all aspects of the work, and for the intention to be as transparent as possible. This, however, is a challenge, because it requires an element of letting go on the part of the artist, and this can often induce an element of fear. This fear can be seen as the result of risk taking, insofar that the concept should be the primary driving force, and should not be tampered with, otherwise it may be unsuccessful and any interference with the concept will be a factor in clouding the intent of the work, meaning the delivery, and reception will most likely be marred, ending in confusion, misinterpretation, and therefore failure. I have experienced this fear during the compositional process, as I was worried about how much I should let the concept drive the music, and how much I should interfere with it. I was comforted by my knowledge of works that lasted much longer had much more explicit and extreme concepts, such as Robert Ashley's *String Quartet Describing the Motions*, where each member of a string quartet held their bow with so much pressure on the strings that their undetermined movements caused by the release of that pressure create the content of the piece, which normally lasts around twenty minutes (Ashley 1999).

Example 15: *eighty-six and a bit*, bars 1-19

The musical score is divided into three systems, each with a Clarinet in Bb (Cl.) and Viola (Vla.) part.

System 1 (Bars 1-7):

- Cl.:** Features a "Quarter tone (0.25) trill (fast)" and a "Quarter tone (0.25) trill (slow)". The dynamic is *mf*.
- Vla.:** Starts with "molto sul pont. senza vib" and *mf*. It includes "ord." (circular bowing) and "(glissandi)" markings. The system ends with "molto sul pont." and a *poco* marking.

System 2 (Bars 8-13):

- Cl.:** Starts at bar 8. Features a "Quarter tone (0.25) trill (fast)" transitioning to a "(slow) (0.50)".
- Vla.:** Includes "ord. (glissandi)", "poco vib.", "molto vib", "molto sul pont", and "ord.". Dynamics range from *f* to *mf*.

System 3 (Bars 14-19):

- Cl.:** Starts at bar 14. Features a "Quarter tone trill (0.50) (fast)".
- Vla.:** Includes "sul pont.", "start sul tasto", and "start sul pont. overpressure slow & irregular,". It also features a *f* dynamic.

Legend:

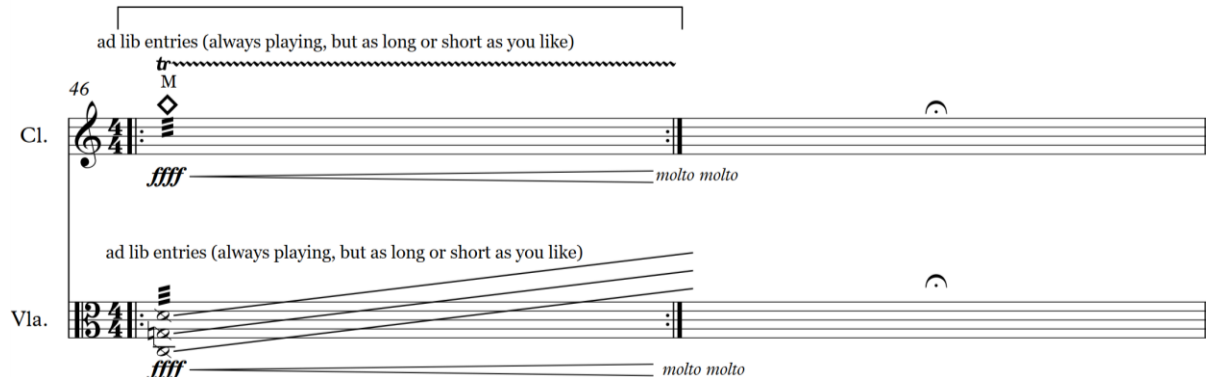
- * Circular bowing
- ** Pitch bend

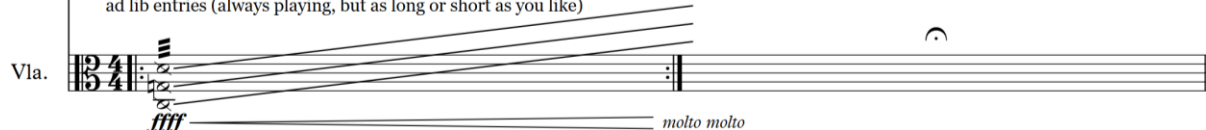
Example 16: *eighty-six and a bit*, bars 46-47

DIRTY, LOUD & GRUNGY
RELENTLESS, MANIC
 c. 30 seconds

ad lib entries (always playing, but as long or short as you like)

46

Cl. 

Vla. 

eighty-six and a bit is an attempt at exploring a singular idea, that of the expansion of sonority, as a way of being a musical representation of the story, *Quadraturin*. Through the composition of this work I have acquired a deeper understanding of how to utilise and synthesise the basic musical building blocks of pitch, tessitura, and amplitude, alongside more sophisticated approaches to timbre, in a manner where they become interdependent of each other as a way of achieving structural sonority. And whilst the work is short, these explorations into larger variety of tools has allowed me to develop and add to my compositional language, insofar I hope to interweave similar approaches into future works.

Secrets Untold Devour

Secrets Untold Devour, was composed and commissioned by Jennifer Boase, a trumpet player at the Birmingham Conservatoire, who requested a composition of anywhere up to fifteen-minutes in duration, for trumpet and other instruments. I chose to combine the trumpet with piano and percussion.

It is the first work in the portfolio to actively engage with composing in an eclectic manner, that is, utilising a wealth of musical resources, some similar, some disparate, together in one piece, much in the same vein as Rzewski's approach to stylistic eclecticism within *People United*. In some manner, this was influenced by the subject matter of the piece; *Secrets Untold Devour* is about my experience of coming out as gay over a period of ten years, something that was, and still is a complex web of emotions and understanding; some elements were full of turmoil, whilst others are quite beautiful and sincere. I went to a Catholic school, a playground of homophobia, and then properly discovered and accepted my queerness in Singapore, a place where it is illegal to be gay, so dichotomies, as disparate as they are, are natural to me, myself, and my work. Whilst I do not necessarily think music can express queerness, at least within an abstract instrumental music context, I believe it can express different narratives, and therefore structure, which is where much of the eclecticism of this piece lies.

Taking inspiration from Rzewski the work is split into a number of sections that are quite disparate to each other, and it is perhaps only through their narrative-driven structure that they hold together. Each section, however, displays its own microstructures sometimes through sonority, sometimes a synthesis of pitch materials, other times it is the harmonic materials, and at others the rhythmic impetus, which I shall now examine.

In the introduction, which lasts up until bar 34, I attempted to create a tumultuous backdrop, utilising sonic rumblings in the piano and Tam-Tam, much in the manner of 'dark

waves' which is the suggested mood, with which the trumpet line starts and contributes (see score), first subdued with just half notes moving between limited pitches and varying mute positions, then emerging from the texture as more excited and spikey ascending and descending lines. The introduction section, for me, is an exercise in unfolding sonic materials first using semi-tone relations, particularly through trills and glissandi, musical ideas that are more gestural than precise, which then change to something more accurate using pitch expansion, rhythmic attack and placement, all while creating a sonorous texture. Whilst the nature of the introduction differs greatly to most of the remainder of the piece, it sets up many of the sonorities which I later use.

The following section, which I will call A, starts with a more punctuated, rhythmically energised line, first from the piano, and later the whole ensemble. This section takes inspiration from jazz, particularly Miles Davis, a musician I listened to a lot when I was younger. There are perhaps too many chords and gestures to analyse in detail, however, the harmonic nature of this passage is particularly telling, as the formations of harmonies, built particularly around 7th, augmented, and suspended chords, acts as the foundation of much of the melodic material of this section. Example 17 includes a harmonic reduction of the chords used in the first four bars of this section (bars 35-38).² Example 18 includes a Pitch Class version of this.

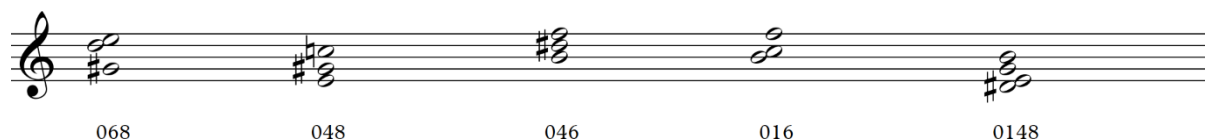
Example 17: *Secrets Untold Devour*, Harmonic Reduction of Bars 35-38.

The harmonic reduction consists of five chords on a treble clef staff with a key signature of one sharp (F#). The chords and their notes are:

- E7/G#: G#4, A4, B4, C#5, D5, E5, F#5
- E+: E4, F#4, G#4, A4, B4, C#5, D5
- Bb5: Bb4, C5, D5, E5, F#5, G#5, A5
- F/B: Bb4, C5, D5, E5, F#5, G#5, A5
- Em/D#: D#4, E4, F#4, G#4, A4, B4, C#5

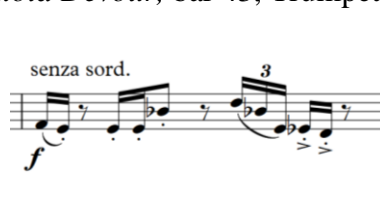
² For this harmonic reduction I have given enharmonic equivalents from the score, and only shows the chords utilised when the piano players anything with three or more notes simultaneously.

Example 18: *Secrets Untold Devour*, Pitch Class Reduction of Bars 35-38.



Example 18 shows us that the intervallic relations in this section are somewhat limited, using only the unison, semitone, the major third, the tritone, and the minor sixth. These intervals, and of course their permutations, form the basis of a lot of the pitch relations within this work, and particularly within this section, an approach to composition that was in part inspired by Variation 8 of Rzewski's *People United*. This is the case for both much of the harmonic construction, but also that of the melodic, or linear material, such as the Trumpet gestures at bar 43 (Example 19), upon which most of the melodic material for this section is based. If we briefly analyse the intervallic relationships and treat the low E as 0, we have 016, then the triplet semi-quavers have a relation of 07 and 10; the 7 to 10 can be thought of as 0 to 4, or a major third. So even though the pitch material might seem somewhat wild at times through this section, there are many structured pitch relations that hold harmony and pitch together.

Example 19: *Secrets Untold Devour*, bar 43, Trumpet Melody.



Section A continues with a rhythmic drive, something that an important feature later on in the piece when this material returns. At bar 82 section A finishes, and section B succeeds in 83. The materials here take from both the introduction and Section A, in what might be considered a more intense and louder synthesis of the two previous sections. It utilises a lot of trills and tremolo, with much of the material rising in a scalar fashion, firstly in slow motion from 83 to 92, and then in a much more direct and audible manner from 93 onward to its peak at 114. A great deal of this material is built on semitone relations which holds the pitch material together with the previous sections. At 115 the music suddenly comes down from its peak and becomes more subdued. Here I was interested in creating a sonic juxtaposition by having a kind of stasis, where there was movement, but in a much slower manner. Sonority again becomes the most important vessel of composition, but in a very different manner to the sonorities employed in the introduction. At 132 the trumpet drops out, and the piano and vibraphone create a soft soundscape of trills and lilting melodies and chords sitting in a middle tessitura, as opposed to the low tessitura of the introduction. Between 132 and 155 (Example 20) the changes are slight, with the only shift being the expansion of the melodic lines in the piano from single notes into chords.

Much of the succeeding material between 156 and 211 is essentially a variation of sections from before; 160-187 is a much more intense and dynamic version of materials from the introduction drawing again from jazz and writing out a section that perhaps sounds more like improvisation; and 187-211 is a refrain of section A, with more direct juxtapositions of materials. One of the most fun aspects of composing this piece, was including a section that juxtaposed itself starkly against everything that had previously sounded, due to its style. Bars 218-235 (Example 21) is indebted to Heavy Metal and Rock, which are at the core of my musical interests, and this section is essentially a stylistic nod to those musics. It is dominated by the drum kit, with its four on the floor, and increasingly dense cymbal playing; there is a

rhythmic propulsion from the piano with large block chords, and a number of dynamic swells from the trumpet. It is the first time in the piece where the material is less about lines, and more about attempting to achieve a full sound that could be more likened to a band than chamber music. For bars 236 to 276 (see score) I wanted to create a more chaotic refrain of the materials from the A section, and achieved this with more micro-juxtapositions, and a far more frantic piano line. Bars 277 to 305 (see score) is the final part of the piece, and perhaps the most startling juxtaposition; it is tonal, now rooted around A major, melodic, if not lyrical, resonant, and mostly simple. As a texture it utilises the scalar materials that were used between bars 93-114 but is totally the opposite in terms of the musical space it occupies, simply due to its tonal and melodic delivery.

From the brief foray of analysis into each section, one could understand this piece as being eclectic from the different manner and approaches of composition each section takes. It is the first work in the portfolio that consciously attempts to engage with musical eclecticism as a form in its own right. In *Secrets Untold Devour*, there are swift and jarring juxtapositions of musical materials that in themselves could be separate pieces, all somewhat different to each other. Some sections are vastly different from each other, such as bars 218-235 whose juxtaposition is perhaps not so jarring due to it evolving out of the previous material, and then bars 277-305, which is not only a shift in mood, but also tonal resources, making it a significant and somewhat startling juxtaposition. Other sections utilise juxtaposition of musical resources, but occupy similar worlds in terms of their tonalities, and sonorities, and perhaps differ only through mood, affected particularly by specific musical parameters such as rhythm, or texture.

In some manner this work achieves eclecticism through its combination of myriad musical resources. In Kramer's view of postmodernity, it aligns particularly well with numbers 4 and 7 of his framework for understanding postmodern music (Lochhead & Auner

2002, p. 16), insofar it combines perceived 'low art', that is musical references to Heavy Metal, Rock, and some forms of jazz, with more 'high art', in this case music that draws from 20th and 21st century practices that are centred around composing with sonority, timbre, and texture as the main focus, and utilises these resources in a way that does not see a totalisation of tonality, or atonality but combines them in a manner where both are naturally equal, without necessitating irony. *Secrets Untold Devour* is my first significant endeavour that employs musical eclecticism *within* a piece, as an inherent compositional practice; it goes beyond composing each piece differently from the previous one and engages more so with utilising myriad resources as a compositional tool, to achieve a multitudinous approach to creating music.

Example 20: *Secrets Untold Devour*, bars 132-155

7

132

Tpt. *p*

Vib.

Pno. *PPP* *pp* *PPP* *pp*



143

Vib.

Pno.



150

Vib.

Pno.

Example 21: *Secrets Untold Devour*, bars 218-235

11

218

Tpt.

Dr.

Pno.

p *f* *p* *mp* *f* *mp* *mp*

mf



222

Tpt.

Dr.

Pno.

f *mp* *mp* *f* *mp* *mp* *f* *mp*



227

Tpt.

Dr.

Pno.

mf *f* *mf* *mf* *f* *mf* *mf* *f* *mf* *mf*

f



232

Tpt.

Dr.

Pno.

f *mf* *f* *ff* *f* *ff* *f*

6

A (Changing) Portrait of the Countess Golovina

The penultimate composition of the portfolio is *A (Changing) Portrait of the Countess Golovina*. It was commissioned by Michael Zev Gordon to be performed by the New Music Ensemble (NME) at the 2018 CrossCurrents Festival, the theme of which drew upon the concept of Modest Mussorgsky's *Pictures at an Exhibition*. The composers involved were asked to choose an item housed in the Barber Institute of Fine Arts as the inspiration for their work, much the same way Mussorgsky did for his. I chose *A Portrait of the Countess Golovina*, by the French artist, Elisabeth Vigée-Lebrun (Barber Institute 2018). Usually, I find the idea of writing music about, or in response to a painting, let alone a portrait, uninspiring, as I think the methods of communication are totally different: one is enduring, whilst the other is evanescent, give or take however long it takes for the viewer to fully absorb a work. Yet, with a certain irony, for all the fantastical music that I imagined when going around the Barber, the painting that struck me instantly, was *Golovina*. What enchanted me were the dichotomous and even contradictory elements that were so striking about her. On one hand, she seemed so direct, yet on another she seemed entirely mysterious and secretive. The plaque that accompanies the portrait describes her with 'startling candour', and yet she enshrouds herself in a bright and dangerous red shawl (Barber Institute 2018). This shattered my preconception about using music to reflect visual art. What became apparent is that I wanted to tell the emotions and feelings, not the story of the work, although the subject did play an important part in how the work was constructed and how emotions and moods were thought of.

I then discovered that Countess Golovina, had written a set of memoirs about her time in both Russia and France, and her character within these memoirs is very much like the portrait: a mixing pot of contradictions (Golovina 1910). On one hand she was an upstanding member of the Aristocratic Russian Court, yet on the other hand she fancied herself a

traveller, a visionary and a bit of a maverick; one might suggest that she was both classical, and conservative, and yet progressive, almost in the same breath. Combining this attitude with the playful-serious dichotomy fuelled much of the approach to composition.

When composing *Golovina* I decided that juxtaposition and superimposition would be the most important tools, on both a micro-level, and a macro-level, which I shall now explore.

The work opens with a grand fanfare, reminiscent of the types of fanfares for the arrival of a noble to court, and then moves quickly onto material that is ‘classical’, yet playful. For the starting section I wanted to play with elements that embody Classicism in music. Therefore, a lot of the material is based around quite commonplace ideas: scales and consecutive major and sometimes minor thirds. These examples can be seen throughout the work, particularly through figure C (Example 22) in the bassoon, harp, piano, cello and double bass, and as a quiet murmur through E in the lower instruments, such as bassoon and double bass (Example 23), growing and finally taking over at bar 146 onwards with all of the ensemble minus the upper winds. In these examples I play with the use of thirds, and constantly change between their minor and major versions so that the harmonic foundation remains unstable, and therefore are not necessarily rooted in any one modality or tonality, even if there is a loose pitch centre. I also explore the use of fifths and fourths, as both harmonic structures as well as linear cycles. For example, at bars 42-47 (Example 24) where two cycle of fifths occur, the first starts in the upper instruments on an E Major chord, and the second starts in the lower instruments starting on C, creating new harmonies by combining disparate tonal structures. This classical, yet playful material, is then juxtaposed against chromatic textures that also utilise extended techniques such as scratch tone, an example of which can be seen at bars 35-39 (Example 25).

Example 22: *A (Changing) Portrait of the Countess Golovina*, Section from Figure C

46 9

C

Fl. p sfz

Ob. p sfz

Cl. p sfz

Bsn. p f $sub\ mp$

Hrn. p mp

Tpt. p mp

Tbn. p mp

Hp. p f $sub\ mp$

Pno. p f $sub\ mp$

Vln. I p sfz

Vln. II p sfz

Vla. p sfz

Vc. p f $sub\ mp$

Cb. p f $sub\ mp$

Example 23: *A (Changing) Portrait of the Countess Golovina*, Section from Figure E

20

129

Fl. *ff* *f* *ff*

Ob. *ff* *f* *ff*

Cl. *ff* *f* *ff*

Bsn. *ff* *f* *ff*

Hn. *ff* *f* *ff*

Tpt. *ff* *f* *ff*

Tbn. *ff* *f* *ff*

Marimba
hard mallets
with 2 sticks if possible
ff *f* *ff*

Hp. *ff* *f* *ff*

Pno. *ff* *f* *ff*

Vln. I *ff* *f* *ff*

Vln. II *ff* *f* *ff*

Vla. *ff* *f* *ff*

Vc. *ff* *f* *ff*

Cb. scratch sul pont *ff* *f* *ff*

Example 24: *A (Changing) Portrait of the Countess Golovina*, Bars 42-47

Fl. ⁴² *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *ff*

Hn. *f* *p*

Tpt. *f* *p*

Tbn. *f* *p*

Hp. *ff*

Pno. *ff*

Vln. I ord. *p*

Vln. II ord. *p*

Vla. ord. *p*

Vc. scratch *p*

Cb. scratch *ff*

Example 25: A (*Changing*) Portrait of the Countess Golovina, Bars 35-39

35

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ppp

f

scratch sul pont.

7

Juxtaposition as a compositional tool also became important in deciding upon the macro-structure of the work, and also allowed for an eclectic interplay of musical resources, again drawing inspiration from Rzewski's use of juxtaposing a variety of styles. The first section, as previously mentioned, embodies this world of musical classicism, yet as the work progressed I thought it would be an absolute necessity to have a section that displayed the more serene, emotive, and personal, even private, side of the Countess Golovina that is displayed in her writings, a side that she protects with mystery and playfulness, and this is the section that occurs at Figure D (see score). The main feature is a cello solo that displays the more private and personal sides to the Countess, it has a certain sensitivity, if not vulnerability; the melodic line is also incredibly exposed, singing above the backdrop of the upper winds and strings, a backdrop that is similar in texture to the textures and sonorities discussed in Birtwistle's music. This backdrop of heterophony and undulating textures is juxtaposed with the cello melody which is a clear line that includes many portamenti and semi-tone inflections, giving reference to some musical traditions in Eastern Europe, particularly the choral singing found in the Eastern Orthodox Church. This melody, however, does not last all that long, so that one only gets a glimmer of the personal and private side, a side that is quickly removed and closed off. Being an aristocrat in the court of Catherine II, as well as living a dual life between turbulent Russia, and civilised France, the Countess Golovina's life was not simple or easy, and therefore rather than closing the private musical material of Golovina, I decided to enrapture it with the more chaotic and turbulent side to her life, and this is the primary focus at Figure E. By using dissonances, clusters, disjuncture, juxtapositions, and overlaying of material, I attempted to layer all the different materials that had previously sounded and superimpose everything to aurally exhibit the many sides of the Countess Golovina. This resulted in altering the title so that it included '*(Changing)*'. This work is about the many sides to the Countess Golovina, and, just like how the portrait

manages to capture both her direct, and secretive sides, I wanted to create a piece of music that included this eclectic array of her person. I wanted to end the work with the playfulness that the Countess so obviously used as a shield - much the same way people who experience trauma, or turbulence tend to keep all their emotions inside, and instead portray themselves as playful and joyous people. Therefore, the work ends with the same playful scales that are littered throughout the first part of the piece.

Juxtaposing these myriad elements of musical style was a way, for me, of embracing musical eclecticism; as a tool, juxtaposition allowed me to combine disparate materials together in one piece, where, even though they are disparate, as a composer I try to build relationships between them, firstly through succession, and then by superimposition. Undoubtedly, using a figure like the Countess Golovina as inspiration for a musical composition calls for dichotomies, and therefore the work naturally falls into a world of stylistic and musical eclecticism. Out of all the works, it is arguably more successful at using a myriad of styles in a syncretic and layered way, where all the disparate elements come together in a large sonic mass; all the parts make a whole. In some manner, the dichotomies of Golovina, both within the portrait, and in her diaries, can be likened to the approach I took with the juxtaposition of musical materials, and it is within this juxtaposition, and later superimposition, where, like in *Secrets Untold Devour*, I attempted create an eclectic approach to musical composition within a piece itself, rather than across pieces like the first three works in the portfolio.

Loaded

The final and perhaps most successful work in the portfolio is *Loaded*, which featured in the St Magnus International Festival Composers Course. It was composed for the sextet, The Assembly Project, a group of musicians formed and directed by Alasdair Nicolson.

The premise for the work was based on one of my previous compositions, *Loaded III: Charly* (*Charly* hereafter, which can be seen in Appendix 3), for a solo singer, inspired by the work of William S. Burroughs, particularly his radical work *Junkie* (Burroughs 2008) and the even more controversial *Naked Lunch* (Burroughs 2010). *Charly* was an attempt to explore the psychological and physical aspects of Burrough's novel, *Junkie*, thereby creating a work of music and theatre out of a very sensitive subject matter. I found *Charly* was an effective piece, but I realised that it was a somewhat 'surface level' response, and perhaps my overly serious treatment of this heavy topic meant that my response was seemingly somewhat insensitive: it was too much about effect, rather than affect. This issue is magnified by the fact that Burroughs does not stick to a single method of communication; rather he constantly utilises a myriad of literary techniques to portray and tell stories using comedy and tragedy, ambiguity and clarity, cut-up-technique, and ironic passages written in a traditional manner, to create a world that lingers between fantasy and an autobiography. His success of this portrayal is based on the synthesis of all these elements. It is with this in mind that I committed to composing *Loaded*.

I wanted to capture the essence of Burroughs through the music, but conceptually, I thought that this required more than just music, which lead me to encapsulate the ideas that I used in *Charly* in a much more substantial, musical, and dramatically charged way. This resulted in something very close to instrumental theatre, especially the work of Mauricio Kagel. I do think, however, that my approach to instrumental theatre is slightly different to Kagel's, in the sense that my own use of dramatic techniques is on a purely sonic basis: the

vocalised parts do not remove themselves from the music, rather, they confirm it. I liaised with Alasdair Nicolson during the compositional process to see if the performers were liberal enough to give vocalisations a go, which fortunately, they were, otherwise this would have probably been a very different composition. I did originally envisage more choreographed elements, which would have made it closer to Kagel's version of instrumental theatre, but the performance space was incredibly limited, making any form of movement look lacklustre, therefore choreography was not possible, but it might be a consideration for future compositions of this kind.

The structure of the piece was mapped out as a series of dramatic sections that explore various emotions and psyches. There was no system or process that put this form in place, instead, it was based entirely on the irrational putting together of many disparate parts. The construction of *Loaded*, was not a linear thought out plan. Retrospectively it follows a very loose dramatic arch, but this is a by-product of the necessity of the 'next thing', in other words it is a succession of many ideas, as well as the pacing of those ideas, much of which is inspired by Burroughs' own artistic practice.

The work relies significantly on the use of juxtaposing musical materials, just like in *Secrets Untold Devour*, and *Golovina*, and through this it naturally encapsulates ideas of eclecticism, but due to its theatrical elements (even though they are sonic) it goes beyond just musical eclecticism, and becomes multitudinous in its use of music and theatre. I feel that I could take this even further, as the composition only hits the surface of the kind of interdisciplinary approaches I endeavour to reach in the future.

The opening material starts in a tense manner with high pedal tones, that gradually unfolds and increases in intensity. When composing I thought perhaps of a heartbeat that starts to become frantic (Example 26) after being severely sedated.

The following section introduces a number of gestures that form a reference point through the piece for theatre and music, and this includes unison breathing, a question that becomes significant later in the work, 'Is everything OK?' asked by the conductor, and a unison of groaning and scratch tone glissando (Example 27).

As the work progressed I wanted to include a musical version Burroughs' cut-up technique, which is essentially the juxtaposition of paragraphs, sentences, phrases, and even words, that are disparate from each other, and are perhaps nothing to do with one another.

Figure B (see score) forms the material for one of the more important interruptions; it finds its inspiration from Cool Jazz and utilises 7th chords that move mostly in parallel.

At Figure C (see score), I wanted to introduce musical materials that embody Burroughs' world of sex, drugs, and jazz. This meant writing out a highly rhythmically driven section that was low and grungy in its sound. I request that the cellist plays slightly scratchy, and with grit, giving a 'dirty' sound to the quality. Bar 72, with the ensemble tutti, includes the first micro-juxtaposition in this section and features material from B. and then it returns to the grungy lines, this time joined by the Bass Clarinet this line becomes really heavy, despite its rhythmic impetus. The pitch material at this section was devised from all twelve notes but utilised in a manner where C remained the pitch centre. Another juxtaposition occurs at bar 79, in the same manner as before. The return of the grungy material is this time accompanied by an angular flute melody, which, after another juxtaposition, the character of playing becomes important for the following section at D.

At Figure D (see score) I wanted to create a feeling of tension through unstable relations of lines, to somewhat disorientate the listener as to which line to focus on; much like when one struggles to focus when under influence. The flute, and both violins play in this heterophonic manner, whilst the bass clarinet, viola, and cello play aggressive punctuations.

This section is where I really wanted to take advantage of cut-up technique by having constant iterations and juxtapositions of gestures; at bar 103 there is a sudden shift from heterophony to a tutti, referencing the previous tutti at B, but it quickly returns to the heterophonic material. These juxtapositions then start to happen with increasing frequency, at 109, then 112, 115, 116, 118, and finally at 120 which takes the music into the next section with spontaneous laughter in 122 (Example 28). Utilising changes in texture I am afforded the opportunity to define my materials in a clear manner that makes their identity apparent when juxtaposing them against each other. For me it creates a kind of frantic drama that really helps express my want of musically representing Burroughs' work.

Naturally, due to Burroughs' own approach, not everything is chaotic and frantic, sometimes it is calm, and sensuous. At Figure E, I create a sudden shift away from the mania, to more sedated musical material, that becomes more about these homophonic harmonic blocks that change gradually; it is an augmented version of the gesture found at figure B. Coloured with trills, swells, and tremolo, it is the first time in the piece where perhaps the ear is allowed to remain calm.

The most exciting and perhaps crazed part of the work is at Figure F (see score), which is a throng of theatrical gestures combined with a *moto perpetuo* from the piccolo and viola, taking pitch material from section C. Here I really wanted to create a sonic world of mania, particularly by combining theatrical gestures with musical ones. This choice was firstly to make the players more comfortable whilst vocalising, as their instrumental gestures perhaps gave them a focal point in which they could mimic. This is the first section where sonic theatre is the focus point; previously there are a number of gestures that are theatrical, but happen more as events, rather than in succession with each other. Here, however, they form the main framework around which the music operates.

I take this even further at Figure G (see score), where there is no playing, and only vocalising. The performance direction here is 'Babel', referencing The Tower of Babel, a place where all languages in the world are spoken; for me this is perhaps not about language, but about emotions – emotions are perhaps more expressive and universal than words are. So, Figure G takes the listener through different emotional states, with varying descriptions of what the ensemble should deliver and perform, going from light giggling, to desperate screaming, that calms down to the refrain of 'Am I OK?', referencing the conductor's question at the beginning. The work then returns to a much quieter version of the glissando-scratch-tone-groan, that comes down to sedation. I wanted to create a kind of jolt out of this sedation, so at bar 209 the music kickstarts, much like a heartbeat kicking back into life, and leads to a frantic and spattered ending.

Loaded is, I believe, a piece that successfully combines all manner of musical materials, from atonal, to jazz, to drones, as well as dramatic ones, and its synthesis of dramatic and musical elements makes it a work that goes beyond much of the other work in this portfolio. It is with this compositional aesthetic and attitude that I start a new trajectory in my own practice as a composer, one where musical eclecticism actively engages with

interdisciplinary approaches to think about a work, and it is a trajectory that I am looking forward to exploring further.

Example 27: *Loaded*, bars 51 to 64.

Example 27: *Loaded*, bars 51 to 64.

Score for Example 27: *Loaded*, bars 51 to 64. The score is divided into two systems, each with five staves: Flute (Fl.), Bass Clarinet (B. Cl.), Conductor (CON.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

System 1 (Bars 51-64):

- Flute (Fl.):** Starts at bar 51. Markings include **A**, **2/8**, **2/4**, **3/4**, and **fff**. Performance instructions: "ANXIOUSLY INHALE LOUDLY, A GASP, START TOGETHER, METRICALLY FREE" and "CONDUCTOR (In best American Accent, in Panic): Is everything OK!?"
- Bass Clarinet (B. Cl.):** Starts at bar 51. Markings include **fff**. Performance instructions: "ANXIOUSLY INHALE LOUDLY, A GASP, START TOGETHER, METRICALLY FREE" and "CONDUCTOR (In best American Accent, in Panic): Is everything OK!?"
- Conductor (CON.):** Starts at bar 51. Markings include **A**, **2/8**, **2/4**, **3/4**, and **fff**. Performance instructions: "ANXIOUSLY INHALE LOUDLY, A GASP, START TOGETHER, METRICALLY FREE" and "CONDUCTOR (In best American Accent, in Panic): Is everything OK!?"
- Violin I (Vln. I):** Starts at bar 51. Markings include **fff**. Performance instructions: "ANXIOUSLY INHALE LOUDLY, A GASP, START TOGETHER, METRICALLY FREE".
- Violin II (Vln. II):** Starts at bar 51. Markings include **fff**. Performance instructions: "ANXIOUSLY INHALE LOUDLY, A GASP, START TOGETHER, METRICALLY FREE".
- Viola (Vla.):** Starts at bar 51. Markings include **pizz.**, **fff**. Performance instructions: "ANXIOUSLY INHALE LOUDLY, A GASP, START TOGETHER, METRICALLY FREE".
- Violoncello (Vc.):** Starts at bar 51. Markings include **pizz.**, **fff**. Performance instructions: "ANXIOUSLY INHALE LOUDLY, A GASP, START TOGETHER, METRICALLY FREE".

System 2 (Bars 54-64):

- Flute (Fl.):** Starts at bar 54. Markings include **fff**. Performance instructions: "GROANING IN AGONY, ERRATIC, NOT MEASURED" and "B SEXY".
- Bass Clarinet (B. Cl.):** Starts at bar 54. Markings include **fff**. Performance instructions: "GROANING IN AGONY, ERRATIC, NOT MEASURED" and "B SEXY".
- Violin I (Vln. I):** Starts at bar 54. Markings include **fff**. Performance instructions: "GROANING IN AGONY, ERRATIC, NOT MEASURED" and "B SEXY".
- Violin II (Vln. II):** Starts at bar 54. Markings include **fff**. Performance instructions: "GROANING IN AGONY, ERRATIC, NOT MEASURED" and "B SEXY".
- Viola (Vla.):** Starts at bar 54. Markings include **arco**, **fff**, **scratchy**, **mf**. Performance instructions: "GROANING IN AGONY, ERRATIC, NOT MEASURED" and "B SEXY".
- Violoncello (Vc.):** Starts at bar 54. Markings include **arco**, **fff**, **scratchy**, **mf**. Performance instructions: "GROANING IN AGONY, ERRATIC, NOT MEASURED" and "B SEXY".

Additional performance instructions for System 2 include: "ANXIOUSLY INHALE LOUDLY, A GASP", "sul pont.", and "sub. p".

Example 28: *Loaded*, bars 109-122

9

Fl. *sfz* *poco cresc. sfz* *sfz* *sfz*

B. Cl. *sfz* *sfz* *poco cresc.* *sfz* *sfz*

Vln. I *sfz* *poco cresc. sfz* *sfz* *sfz*

Vln. II *sfz* *poco cresc. sfz* *sfz* *sfz*

Vla. *sfz* *sfz* *poco cresc.* *sfz* *sfz*

Vc. *sfz* *sfz* *poco cresc.* *sfz* *sfz*

scratchy, with grit

scratchy, with grit

Fl. *ff* *fff*

B. Cl. *ff* *fff*

Vln. I *ff* *fff*

Vln. II *ff* *fff*

Vla. *ff* *fff*

Vc. *ff* *fff*

SPONTANEOUS LAUGHTER (A BIT CRAZY)

SPONTANEOUS LAUGHTER (A BIT CRAZY)

Concluding Thoughts

At the start of this masters I was at odds with what to write, how to write it, and why it needed to be written. Across the two years I made it my mission to explore, endeavouring to develop and create a style that was a true reflection of my wants and interests as a composer, musician, and artist. These interests, as I quickly discovered, found their home within a practice of eclecticism and multiplicity, that is, creating works that are not bound by any particular style, mode, aesthetic or way of thinking, and instead engaging with a practice of confirmation and negation through combining, juxtaposing, superimposing, and synthesising all of the bits to achieve the resulting works. Inspired by Berlin's analysis of Tolstoy, I found a way of being a fox through a practice that was multitudinous in its outlook; I have become a sponge in which I absorb all the different qualities of music that interest me, and I then squeeze them out when I feel it necessary to employ them in a piece. That being said, through the portfolio and its analysis, one can hopefully see that my work has developed in such a manner where my later expressions are not a pastiche of any of the things that inspire me, and yet are more my creative endeavours attempting to speak for themselves. In the future I hope to engage more with the principles set up in *Loaded*, and create a practice of interdisciplinary expression whereby eclecticism goes beyond music, and roots itself within the varied practices of theatre, visual arts, dance, and technology.

Appendix 1

Kramer's sixteen traits of postmodern music (Lochhead & Auner 2002, p. 16-17)

1.	Is not simply a repudiation of modernism or its continuation, but has aspects of both a break and an extensions.
2.	Is, on some level and in some way, ironic.
3.	Does not respect boundaries between sonorities and procedures of the past and of the present.
4.	Challenges barriers between "high" and "low" styles.
5.	Shows disdain for the often unquestioned value of structural unity.
6.	Questions the mutual exclusivity of elitist and popular values.
7.	Avoids totalizing forms (e.g., does not want entire pieces to be tonal or serial or cast in a prescribed formal mold).
8.	Considers music not as autonomous but as relevant to cultural, social, and political contexts.
9.	Includes quotations of or references to music of many traditions and cultures.
10.	Considers technology not only as a way to preserve and transmit music but also as deeply implicated in the production and essence of music.
11.	Embraces contradictions.
12.	Distrusts binary oppositions.
13.	Includes fragmentations and discontinuities.
14.	Encompasses pluralism and eclecticism.
15.	Presents multiple meanings and multiple temporalities.
16.	Locates meaning and even structure in listeners, more than in scores, performances, or composers.

Appendix 2

Kate Oldfield

Your Coat

You were often waiting for me at the door,
So now the surprise of your coat,
Hung where you left it three years ago,
Carries an expectation
Of your voice so heavy
That I am pressed to my knees,
By the coat stand,
Tugging up at your sleeve
Like a small child.

(Oldfield, 2016)

Appendix 3

Loaded III: Charly
Max Gibson

Solo Voice. 2015.

Performance Notes

The piece is for any voice type.

...loaded III: Charly... is the third piece as part of a collection of pieces based on William. S. Burroughs' writings on drug abuse. Charly is another word for cocaine; 'C', or 'K' in the piece, is another suggestion of cocaine.

The piece explores the psychology of a drug user: it starts with the junkie needing a fix of cocaine; s/he gets the fix, and for a brief moment is released from anxiety. The piece moves forward with the breaking down of the junky's psyche, and enters into a realm of broken psychology and schizophrenic musical activity. The piece is to be performed with this narrative in mind.

Unless specified the singer is free to explore timings. Rhythms and pitch are relative and do not need to be metrically perfect or intervallically correct. For some repeats the singer is free to choose between the amounts of repetition.



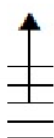
Start with lots of vibrato and gradually decrease to senza vibrato with a diminuendo.



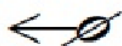
Start without any vibrato and gradually increase to molto vibrato with a crescendo.



A descent of the current material/gesture into the next - relative and non- specified.



Highest possible note/sound.



Inhale audibly



Exhale audibly.

Loaded III: Charly

for Voice

Max Gibson b. 1992

breathing with angst
mp x6-9

increasing anxiety
(1) **pp** x3 (3) **mp**

no shame look distraught...

gradually getting frantic
(1) **pp** x3 (3) **f** *as if short of breath* (1) **pp** x6-9 (6) **mp** *spoken to sung* x6

slip

catching breath x2

pp *quickly whispered* stare...

no shame no shame

Freely
in dire need of a drug... x2

random stammer, with angst c. 10s

as if hushing c. 5s

kə kə kə kə kə kə nə nə no no nə no no nə nə... sh

Moderato ♩ = (60-98)

angry **ff** (sh)ame!

secretive and anxious **pp** x5-8 Slip in my

frantic **ff** Nee - dle!

look crazy eyed...

catching breath *becoming increasingly anxious*

x6-9

ppp *f*

mmm → ø → o

kə!

2

gradually getting frantic

(1) *pp* *f* (3)

x3

random stammer, with angst *loud and explosive*

c. 10s

ff

nə nə no no nə no no nə nə... shame!

look crazy eyed...

desperate...

x3-5

Slip

quickly whispered *heavy and laboured*

x2-4

ff *f*

no shame no shame Right in to my vein!

heavy exhale as dramatic and long as possible with eyes closed...

slowly, as if sedated

ppp x4

shift to sleep

3 *breathing in slumber for a while,
but gradually getting more frantic and irregular in breath*

x16-19

secretive and irregular x3-6 *in angst* x4-6 *heavy and laboured* **ff** *dramatic breath* **f**

no shame ø eh eh ø eh Right in to my vein!

*low irregular groaning,
as if in agony* (**p - f**) c. 15s *quickly whispered* **pp** c. 1s *quietly desperate* **pp** x4-6

no shame no shame ø eh eh ø eh

dramatic tight breathing x6-9 *slowly, as if sedated* **ppp** x4

shift to sleep

breathing in slumber x3-9 **mp** c. 6s *low irregular groaning,
as if in agony* **f** (**p - f**) c. 10s

O

gradual twisted pain **p** c. 8s **f** *dramatic tight breathing* x4-6

O

agonised and quickly spoken **f** c. 1s *ff* c. 9s *pp* **f** c. 3 4 *groaning in agony*

no shame no shame ae

mf c. 4s **f** *grunt* **ff** c. 2s

ah Right in to my vein

dramatic tight breathing c. 6s **ff** c. 9s **pp** c. 1s

ah kə kə kə

ff c. 4s **pp** **f** c. 1s **pp** c. 2s *quietly desperate*

ah no shame no shame ø eh eh ø eh

gradual twisted pain **p** c. 1s c. 5s **f** c. 4s *heavy groaning*

kə kə kə oh

tightened squeal **f** c. 1s c. 1s *desperate and frantic* c. 3s *dramatic tight breathing* c. 4s

no shame kə kə kə ø eh eh ø eh

5

The musical score consists of three staves. The first staff begins with a treble clef and a key signature of one flat. It features a series of eighth notes, followed by a repeat sign and a half note, and then a series of eighth notes. The second staff continues with a half note, followed by a series of eighth notes, and then a half note. The third staff begins with a treble clef and a key signature of one flat, followed by a series of eighth notes, a half note, and then a series of eighth notes. The score includes various dynamic markings and performance instructions.

ff c. 2s *ff* c. 6s *p* groaning c. 4s

Right in to my vein ah

explosive ff x4-6 *frantically* c. 1s *groaning* c. 6s

Right in no shame no shame

f c. 6s *operatic note or primal scream fff* drop to a low grunt hold...

ah

Bibliography

Ai, W. (2010) *Ai Weiwei: Architecture*. Edited by C. Klein. Cologne: daab

Ai, W. (2011) *Ai Weiwei's Blog: Writings, Interviews, and Digital Rants, 2006-2009*. Edited and translated by L. Ambrozy. Cambridge MA: The MIT Press

Beckett, S. (2006) *The Complete Dramatic Works*. London: Faber & Faber

Berlin, I. (2013) *Isaiah Berlin: The Hedgehog and the Fox*. Princeton: Princeton University Press.

Brackett, D. (2000) *Interpreting Popular Music*. Berkeley: University of California Press

Brook, P. (2008) *The Empty Space*. London: Penguin Modern Classics

Burroughs, W. S. (2010) *Naked Lunch*. New York: Fourth Estate

Burroughs, W. S. (2008) *Junkie*. London: Penguin Modern Classics

Cross, J. (2000) *Harrison Birtwistle: Man, Mind, Music*. Ithaca: Cornell University Press.

Forte, A. (1973) *The Structure of Atonal Music*. New Haven: Yale University Press.

Ginsberg, A. (2001) *Selected Poems 1947-1995*. London: Penguin Modern Classics

Golovina, V. (1910) *Memoirs of Countess Golovine*. Available at:

<https://archive.org/details/memoirsofcountes00goloiala>

Griffiths, P. (2010) *Modern Music and After*. Oxford: Oxford University Press.

Hill, P. (1984) "Riding the Thermals: Howard Skempton's Piano Music". *Tempo, New Series*(148), pp. 8-11.

Krzhizhanovsky, S. (2009) *Memories of the Future*. Translated by Joanne Turnbull. New York: NYRB Classics

Lochhead, J. and J. Auner. Eds. (2002) *Postmodern Music, Postmodern Thought*. New York: Routledge.

Novak, D. (2013) *Japanoise*. Durham NC: Duke University Press

Nyman, M. (2010) *Experimental Music: Cage and Beyond*. 2nd edn. Cambridge: Cambridge University Press.

Oldfield, K. (2016) *Your Coat*. Unpublished Poetry.

Walser, R. (2014) *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music*. Middletown CT: Wesleyan University Press

Wason, R. W. (1988) "Tonality and Atonality in Frederic Rzewski's *Variations on "The People United Will Never Be Defeated!"*". *Perspectives on New Music*, **26**(1), pp. 108-143.

Scores

Andriessen, L. (1994) *De Staat*. London: Boosey & Hawkes

Andriessen, L. (1995) *De Tijd*. London: Boosey & Hawkes

Andriessen, L. (1996) *De Stijl*. London: Boosey & Hawkes

Andriessen, L. (2002) *Workers Union*. Amsterdam: Donemus

Birtwistle, H. (2004) *Night's Black Bird*. London: Boosey & Hawkes

Gorecki, H. (1992) *Symphony No. 3: Symphony of Sorrowful Songs*. London: Boosey & Hawkes

Ives, C. (1953) *The Unanswered Question*. New York: Southern Music Publishing

Ives, C. (1965) *Symphony 4*. New York: Associated Music Publishers

Lachenmann, H. (2010) *Pression*. Wiesbaden: Breitkopf und Härtel

Penderecki, K. (1961) *Threnody to the Victims of Hiroshima*. New York: Belwin Mills

Rzewski, R. (1979) *The People United Will Never Be Defeated*. Japan: zen-on piano library

Saariaho, K. (1994) *Graal Theatre*. Available at:

<http://www.musicsalesclassical.com/composer/work/7856>

Schnittke, A. *Concerto Grosso I*. London: Boosey & Hawkes

Skempton, H. (1994) *Lento*. Oxford: Oxford University Press

Stravinsky, I. (1990) *Rag-Time*. London: Chester Music

Stravinsky, I. (1992) *Histoire du Soldat*. London: Chester Music

Stravinsky, I. (1997) *The Rite of Spring*. London: Boosey & Hawkes

Tchaikovsky, P. I. (2010) *Symphony No. 4* London: Ernst Eulenburg

Zimmermann, B. A. (1965) *Die Soldaten*. Mainz: Schott

Zimmermann, B. A. (1953) *Sinfonie in einem Satz*. Mainz: Schott

Websites

Barber Institute. (2018) *Elisabeth Vigée-Lebrun: Countess Golovina*. Available at:

<http://barber.org.uk/elisabeth-vigee-lebrun/>

Cambridge Dictionary Online (2016) <https://dictionary.cambridge.org/>

Other

McDonnell, A. (2016) Conversation with Anselm McDonnell

Oldfield, K. (2016) Conversation with Kate Oldfield

Skempton, H. (2014-15) Conversations with Howard Skempton.

Serra R. (2004) *Tilted Spheres*. [Sculpture] Toronto Pearson International Airport: Permanent Exhibition.

Serra, R. (2006) *Band*. [Sculpture] LACMA: Permanent Exhibition

Discography

Anais Nin/De Staat (2011) [CD-ROM] Now. Available. Signum Classics

Björk: Debut (1993) [CD-ROM] Now. Available. Elektra Records

Björk: Post (1995) [CD-ROM] Now. Available. One Little Indian Records

Björk: Homogenic (1997) [CD-ROM] Now. Available. Polydor K.K

Björk: Vespertine (2001) [CD-ROM] Now. Available. Polydor Records

Björk: Biophilia (2011) [CD-ROM] Now. Available. Nonesuch

Björk: Vulnicura (2015) [CD-ROM] Now. Available. One Little Indian

Björk: Utopia (2017) [CD-ROM] Now. Available. One Little Indian

Charles Ives: Symphonies & Orchestral Sets 1 and 2 (2011) [CD-ROM] Now. Available. Decca

De Tijd. (2009) [CD-ROM] Now. Available. Warner Classics

De Stijl/M is for Man Music Mozart (2009) [CD-ROM] Now. Available. Nonesuch

Gigantic Dancing Human Machine (2002) [CD-ROM] Now. Available. Cantaloupe

Saariaho: Works for Orchestra (2012) [CD-ROM] Now. Available. Ondine

Steve Martland (1989) [CD-ROM] Now. Available. Factory Communications Limited

Steve Martland: Crossing the Border (1992) [CD-ROM] Now. Available. Factory Communications Limited

Terminal Velocity (1994) [CD-ROM] Now. Available. Cantaloupe

YouTube

Ashley, R. (1999) *String Quartet Describing the Motions of Large Real Bodies*. Available at: <https://www.youtube.com/watch?v=mqAdkulPN9k&t=341s>

Carnegie Hall. *Extended Techniques for Strings*. Available at: <https://www.youtube.com/watch?v=T32QIOAxrlo>

Coates, G. (1976) *String Quartet No. 4*. Available at: <https://www.youtube.com/watch?v=xds45jjqKVc>

Crimson, K. (1973) *Larks' Tongue in Aspic Part I*. Available at: <https://www.youtube.com/watch?v=CVb2tnFN5AA>

Frith, F. (1985) *Gravity*. Available at: <https://www.youtube.com/watch?v=oeMTTr3CpyM&t=624s>

Halen, V. (1986) *Eruption*. Available at: <https://www.youtube.com/watch?v=L9r-NxuYszg>

Ives, C. *Central Park in the Dark* Available at:
<https://www.youtube.com/watch?v=34AqNvhBfVQ>

Lachenmann, H. *Pression*. Available at: <https://www.youtube.com/watch?v=y7Gzrake8nI>

Merzbow. (2004) *Requiem*. Available at:
<https://www.youtube.com/watch?v=FgOg6aYqASY>

Neuwirth, O. (2003) *The Lost Highway*. Available at:
<https://www.youtube.com/watch?v=H9upHFYbTDE&t=11s>

Rzewski, F. () *The People United Will Never Be Defeated*. Available at:
<https://www.youtube.com/watch?v=0Gm7RgdzeWM>

Scelsi, G. (1965) *Anahit*. Available at: <https://www.youtube.com/watch?v=oVCPJrA7vXQ>

Schnittke, A. (1988) *Concerto Grosso I*. Available at:
<https://www.youtube.com/watch?v=yaaRk0c-780>

Skempton, H. *Lento*. Available at: <https://www.youtube.com/watch?v=CT4arTGagPs>

Suzuki, M. (2014) *Almighty Bhunivelze*. Available at:
<https://www.youtube.com/watch?v=xO8DzhYNFYI>

Tchaikovsky, P. I. *Symphony No. 4*. Available at:
<https://www.youtube.com/watch?v=XxvTGgoStcY>

Zimmermann, B. A. (1978) *Die Soldaten*. Available at:
<https://www.youtube.com/watch?v=2coivDJgsoU>

Zimmermann, B.A. (1995) *Requiem für einen jungen Dichter*. Available at:
https://www.youtube.com/watch?v=5xDCUywg_0k&t=1621s

Zimmermann, B. A. *Sinfonie in einem Satz*. Available at:

<https://www.youtube.com/watch?v=oxiyVwJ92cgs>

Video Game

Square Enix (2010) *Final Fantasy XIII*. [Computer Game] Sony

Square Enix (2012) *Final Fantasy XIII-2*. [Computer Game] Sony

Square Enix (2014) *Lightning Returns: Final Fantasy XIII*. [Computer Game] Sony

...times when...all there is...

Max Gibson

A compositional essay on the development of a small number of chords over an extended period of time.

Composed for the pianist Késia Decoté, and dedicated to Howard Skempton.
M.G. 2017

duration c. 12 minutes 30 seconds

to Howard Skempton

...times when...all there is...

to Howard Skempton

Max Gibson b. 1992

Resonant ♩ = 60

Piano

pppp
una corda

11

22

poco cresc.

ped each chord

32

ppp *poco cresc.*

43

pp *poco cresc.*

54

Musical score for measures 54-63. The piece is in B-flat major (two flats) and 4/4 time. Measures 54-57 feature sustained chords in the right hand and moving bass lines in the left hand. At measure 58, the right hand begins a melodic line with a half note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a half note F#4. The left hand continues with a similar melodic pattern. The tempo/mood marking *p poco cresc.* is placed above the right hand staff at measure 58.

64

Musical score for measures 64-71. The right hand continues the melodic line from measure 58, with a half note E4 at the end of measure 71. The left hand provides harmonic support with moving bass lines. The tempo/mood marking *p poco cresc.* remains in effect.

72

Musical score for measures 72-77. The right hand continues the melodic line, which becomes more active with eighth and sixteenth notes. The left hand continues with a steady bass line. The tempo/mood marking *mf poco cresc.* is placed above the right hand staff at measure 72.

78

Musical score for measures 78-83. The right hand continues the melodic line, which becomes more active with eighth and sixteenth notes. The left hand continues with a steady bass line. The tempo/mood marking *mf poco cresc.* remains in effect.

84

Musical score for measures 84-89. The right hand continues the melodic line, which becomes more active with eighth and sixteenth notes. The left hand continues with a steady bass line. The tempo/mood marking *poco cresc.* is placed above the right hand staff at measure 84. The instruction *tre corde* is placed below the right hand staff at measure 84. The instruction *ped ad lib.* is placed below the left hand staff at measure 84.

90

Musical score for measures 90-97. The piece is in B-flat major (two flats) and 4/4 time. The melody in the right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

98

Musical score for measures 98-103. The melody continues with similar chordal textures and rhythmic patterns in both hands.

104

f poco cresc.

Musical score for measures 104-110. The dynamics increase as indicated by the *f poco cresc.* marking. The texture remains consistent with the previous measures.

111 **Glorious**

fff poco cresc.

Musical score for measures 111-115, starting the section titled "Glorious". The dynamics are marked *fff poco cresc.*. The right hand features more complex chordal structures, and the left hand continues with a steady accompaniment.

116

Musical score for measures 116-121. The piece concludes with sustained chords in the right hand and a final accompaniment line in the left hand.

121

Musical score for measures 121-126. The piece is in B-flat major (two flats) and 4/4 time. The right hand features a complex, arpeggiated texture with many beamed sixteenth and thirty-second notes, while the left hand provides a steady accompaniment of eighth and sixteenth notes.

127

Musical score for measures 127-132. The texture continues with dense arpeggiated figures in the right hand and a consistent rhythmic accompaniment in the left hand.

132

8^{va}

Musical score for measures 132-137. A dashed line labeled "8^{va}" (octave) indicates that the right-hand part should be played one octave higher than written for the final two measures of this system.

138 (8)

Musical score for measures 138-142. A dashed line labeled "(8)" indicates an eight-measure rest for the right hand at the beginning of the system. The right hand then enters with a new melodic line.

143 (8)

Musical score for measures 143-146. Another eight-measure rest is indicated for the right hand at the start of the system.

147 (8)

fade away completely

ffff

Musical score for measures 147-150. An eight-measure rest is indicated for the right hand. The piece concludes with a final chord in both hands, marked with a very forte (*ffff*) dynamic and the instruction "fade away completely".

Introspective

151 *p* *8va*

This system contains measures 151 through 158. The music is written for piano in a key with three flats (B-flat major or D-flat minor). The tempo is marked *p* (piano). The time signature changes from 5/4 to 4/4 and back to 5/4. The melody in the right hand features eighth and sixteenth notes with slurs, while the left hand provides a harmonic accompaniment with similar rhythmic patterns. A dashed line with the marking *8va* is positioned above the staff.

159 *(8)*

This system contains measures 159 through 166. The time signature is 4/4. The melody continues with slurred eighth and sixteenth notes. A dashed line with the marking *(8)* is positioned above the staff.

167 *(8)*

This system contains measures 167 through 174, which conclude the piece. The time signature changes to 3/4 and then 6/4. The melody features a final slurred phrase. A dashed line with the marking *(8)* is positioned above the staff.

Your Coat
Max Gibson

For String Quartet. 2017

This String Quartet is a response to the poem below by Kate Oldfield, whom I collaborated with whilst on the St Magnus International Festival Composers Course.
M.G. 2017.

Kate Oldfield
Your Coat

You were often waiting for me at the door,
So now the surprise of your coat,
Hung where you left it three years ago,
Carries an expectation
Of your voice so heavy
That I am pressed to my knees,
By the coat stand,
Tugging up at your sleeve
Like a small child.

Duration c. 3'30

Your Coat

dedicated to Kate Oldfield

Kate Oldfield

Max Gibson b. 1992

Nostalgic, Slow ♩ = 72

Violin I
p molto espress. *mf*

Violin II
p molto espress. *mf*

Viola
p molto espress. *mf*

Violoncello
p molto espress. *mf*

Measures 1-11. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is 'Nostalgic, Slow' with a quarter note equal to 72 beats per minute. The dynamics range from *p* (piano) to *mf* (mezzo-forte). The strings play a slow, expressive melody with long notes and some ties.

12

Vln. I
p *mf*

Vln. II
p *mf*

Vla.
p *mf*

Vc.
rich, bold *p* *f* *p* *f*

Measures 12-19. The score continues in 4/4 time. The Violoncello part features a triplet of eighth notes in measures 12 and 19, marked with *f* (forte). The dynamics range from *p* to *mf*.

20

Vln. I
p *fp*

Vln. II
p *fp*

Vla.
p *fp*

Vc.
3 *S.P.* *fp*

Measures 20-23. The score continues in 4/4 time. The Violoncello part features a triplet of eighth notes in measure 20, marked with *f* (forte). The dynamics range from *p* to *fp* (fortissimo).

27

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

poco sul pont.

poco sul pont.

poco sul pont.

poco sul pont.

overpressure

3

3

3

overpressure

3

3

sul pont.

+

+

36

Vln. I

Vln. II

Vla.

Vc.

nat.

nat.

nat.

nat.

overpressure

3

sul pont.

3

3

3

nat.

3

3

3

3

ff

ff

ff

ff

43

Vln. I

Vln. II

Vla.

Vc.

fff

p

fff

fff

fff

3

3

3

3

fff sub. *p*

eighty-six and a bit
Max Gibson

eighty-six and a bit is a response to a short story (in translation) by Sigizmund Krzhizhanovsky, written in the 1920s, called *Quadraturin*.

My work takes the idea of a room that is constantly growing and grows to proportions that become unbearable and too difficult for someone to be in; it grows so big that you don't know if you'll find your way out.

It was composed July 2017, for the SoundMine Composition course, for the HERMESensemble.

The Clarinet and Viola are to be lightly amplified as to really emphasise the sound world and constant growth of dynamic.
M.G. 2017

duration c. 3 minutes

Transposing Score

eighty-six and a bit

UNRELENTING, TENSE ♩ = 66

Max Gibson b. 1992

Clarinet in B♭

Quarter tone (0.25) trill (fast) Quarter tone (0.25) trill (slow)

Viola

mf

molto sul pont. senza vib

ord.

(glissandi)

5 5

molto sul pont.

poco

Cl.

8

Quarter tone (0.25) trill (fast) -----> (slow) (0.50)

Vla.

ord. (glissandi)

poco vib.

molto vib

molto sul pont

ord.

f mf f

Cl.

14

Quarter tone trill (0.50) (fast)

Vla.

5 5

sul pont.

start sul tast

* fast & regular

medium & regular

start sul pont. overpressure slow & irregular,

(f)

* Circular bowing

** Pitch bend

20

Cl. Quarter tone (0.50) trill (fast)

mf

Vla. start sul pont. fast & irregular

ord arco

f mf

molto sul pont.

25

Cl. Quarter tone (0.75) trill (slow)

f

Vla. medium & regular

ord -> O.P. -> ord -> O.P.

start sul tastu fast & regular

start sul pont. fast & irregular

ord arco

f

30

Cl. (fast)

semi tone trills

tr

sing lower note (approx)

ff

fff

Vla. overpressure

3

start sul pont. fast & irregular

molto vib.

overpressure, sul pont

ff

fff

CONSTANT, UNBEARABLE

3

sing with the lines -
an upward scale
(in own octave)

gritty note

gritty note

36

Cl.

Vla.

fff

molto scratch sul pont, senza vib

fff

41

Cl.

Vla.

molto tremolo

molto scratch, molto sul tasto, molto vibrato

tr

DIRTY, LOUD & GRUNGY RELENTLESS, MANIC

c. 30 seconds

ad lib entries (always playing, but as long or short as you like)

46

Cl.

Vla.

fff

molto molto

ad lib entries (always playing, but as long or short as you like)

fff

molto molto

Secrets Untold Devour

Max Gibson


This work is a musical representation, of a sort of autobiography of the process of coming out as gay, highlighting much turmoil, as well as moments of serenity, and peace within that process. It is an attempt to inquire into a musical embodiment of the identity of the self.

M.G. 2016.

Trumpet Bb
Percussion (Tam-Tam, Drum-Kit, Vibraphone)
Piano

+ closed stem
o open stem

+/o together means to alternate on the given note,

+/o with 
means to quickly open and close the stem

Score in C

Duration: 13 minutes 30 seconds

composed for Jennie Boase

Max Gibson b. 1992

Dark waves ♩ = 88

Trumpet in Bb

Tam-tam

Piano

quiet, irregular, rumblings, let the Tam-Tam resonate soft mallets

quiet, irregular, rumblings

pppp *pp* *pppp* *pppp* *pp* *pppp* *p*

pppp *pp* *pppp* *pp* *pppp* *p*

[illegible]

26

Tpt.

mp *mp* *f* *mp*

T.-t.

pp *ppp* *p* *ppp* *mf* *f*

Pno.

pp *pppp* *pp*

33

Tpt.

T-t.

Pno.

f *mf* *f*

To Dr.

lv Drum Set

Measures 33-38. Tpt. part: 33 (f), 34 (mf), 35 (f), 36-38 (f). T-t. part: 33 (mf), 34 (f), 35-38 (f). Pno. part: 33 (f), 34 (f), 35 (f), 36-38 (f). Includes a 'To Dr.' instruction at measure 34 and a 'lv Drum Set' instruction at measure 35.

39

Tpt.

Dr.

Pno.

f

senza sord.

Measures 39-43. Tpt. part: 39 (f), 40 (f), 41 (f), 42 (f), 43 (f). Dr. part: 39 (f), 40 (f), 41 (f), 42 (f), 43 (f). Pno. part: 39 (f), 40 (f), 41 (f), 42 (f), 43 (f). Includes a 'senza sord.' instruction at measure 40.

44

Tpt.

Dr.

Pno.

f

Measures 44-48. Tpt. part: 44 (f), 45 (f), 46 (f), 47 (f), 48 (f). Dr. part: 44 (f), 45 (f), 46 (f), 47 (f), 48 (f). Pno. part: 44 (f), 45 (f), 46 (f), 47 (f), 48 (f).

49

Tpt.

Dr.

Pno.

sub. p *p* *sfz* *f*

Measures 49-53. Tpt. part: 49 (sub. p), 50 (p), 51 (sfz), 52 (f), 53 (f). Dr. part: 49 (p), 50 (p), 51 (f), 52 (f), 53 (f). Pno. part: 49 (p), 50 (p), 51 (sfz), 52 (f), 53 (f).

54

Tpt.

Dr.

Pno.



58

Tpt.

Dr.

Pno.



63

Tpt.

Dr.

Pno.



69

Dr.

Pno.

74 harmon mute, stem in

Tpt. *f*

Dr. *f* 1.v.

Pno. *f*

80

Tpt.

Dr.

Pno.

85

Tpt.

Dr.

Pno.

89

Tpt.

Dr. To Vib. Vibraphone

Pno.

93

Tpt.

ff

3

3

3

3

3

3

Vib.

hard mallets

ff

Pno.

ff

hard tremelo

99

Tpt.

3

3

3

3

3

3

3

3

Vib.

Pno.

105

Tpt.

3

3

tr

3

tr

3

Vib.

Pno.

110

Tpt.

tr

3

3

3

3

3

3

3

Vib.

fff

Pno.

fff

115

Tpt. *fff* *p* *p* *mp* *p* *p* *mp* *p* *sim.* *p* *mp*

Double Pedal

stem out

Vib. *pppp* *mf* *pppp* *mf* *pp* *mf*

Tam. soft mallets

l.v.

soft mallets

To Dr. l.v.

Pno. *sub. p* *p* *mp* *p* *p* *mp* *p* *p* *mp* *p*

una corda, soft trem

sim.



128

Tpt. *p* *p* *mp* *p*

Vib.

Pno. *p* *mp* *p* *ppp* *pp* *ppp* *pp*



139

Vib.

Pno.

175

Tpt.

Vib.

Pno.

f *p*

179

Tpt.

Vib.

Pno.

mf *f* *p* *mp*

183

Tpt.

Vib.

Pno.

mf *f* *p* *mf*

186

Tpt.

Vib.

Pno.

f *ff*

189

Tpt.

Pno.

sim, ad lib step-wise using the full chromatic scale between given notes, breathe when required



193

Tpt.

Pno.



197

Tpt.

Pno.



201

Tpt.

Pno.

10

205

Tpt.

Pno.



209

Tpt.

Vib.

Drum Set

Pno.

stem in

ff

sub. p

ff

sub. p

Red. ad lib.



213

Tpt.

Dr.

Pno.

f

p

p

f

p

p

f

p

sim. follow the dynamics



218

Tpt.

Dr.

Pno.

p

f

p

mf

f

mp

mf

222

Tpt.

Dr.

Pno.

227

Tpt.

Dr.

Pno.

232

Tpt.

Dr.

Pno.

236

Tpt.

Dr.

Pno.

240

Tpt.

Dr.

Pno.

244

Tpt.

Dr.

Pno.

248

Tpt.

Dr.

Pno.

254

Tpt.

Dr.

Pno.

260

Tpt.

Dr.

Pno.



264

Tpt.

Pno.



267

Tpt.

Dr.

Pno.



272

Tpt.

Dr.

Pno.

Vibraphone

fff

ff

278

Tpt.

mf

Vib.

p

Pno.

p

290

Tpt.

Vib.

Pno.

298

Tpt.

ppp

Vib.

ppp

Pno.

ppp

A (Changing) Portrait of the Countess Golovina
Max Gibson

A (Changing) Portrait of the Countess Golovina

composed for the University of Birmingham New Music Ensemble, for the CrossCurrents Festival 2018.

Flute
Oboe
Clarinet in Bb
Bassoon

Horn in F
Trumpet in Bb
Trombone

Percussion (Bass Drum, Tom-Tom x 4, Snare Drum, Crash Cymbal, Tam-Tam [bowed], Marimba)

Harp
Piano

Violin I
Violin II
Viola
Violoncello
Contrabass

Score in C

Duration: 3 minutes 30 seconds

A (Changing) Portrait of the Countess Golovina

Max Gibson b. 1992

Militant, Driven

$\text{♩} = 136$

A

Glorious, yet playful

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in B♭

Trombone

Percussion

Harp

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

ff *sfz* *gliss.* *ff* *sfz* *p*

7

Fl. *p* *ff*

Ob. *p* *ff*

Cl. *p* *ff*

Bsn. *p* *f*

Hn. *p*

Tpt. *p* *ff*

Tbn. *p* *f*

Perc.

Hp.

Pno.

Vln. I *p* poco sul pont. shimmering scratch tone sul pont

Vln. II *p* poco sul pont. shimmering scratch tone sul pont

Vla. *p* poco sul pont. shimmering scratch tone sul pont

Vc. *p* *f*

Cb. *f*

12

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

jagged

ff

con sord. (Straight)

ord.

f

3

[illegible]

23 **B**

Fl. *mp* 6 *f jagged*

Ob. *mp* 5 *f jagged*

Cl. *mp* *f jagged*

Bsn. *ff*

Hn. *f jagged*

Tpt. *mp* *f jagged*

Tbn. *ff*

Perc. soft mallets

Hp. *f*

Pno. *f* 8^{vb}

Vln. I *f jagged*

Vln. II *f jagged*

Vla. *f jagged*

Vc. *mp* 3 *ff*

Cb. *ff*

29

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Bowed tam-tam

(8)

This musical score page contains measures 29 through 34 of a piece. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 4/4 time. Measures 29-34 show a complex orchestral texture. The woodwinds and brass play melodic and harmonic lines, while the piano provides a rhythmic and harmonic foundation with arpeggiated figures. The percussion features a bowed tam-tam. The strings provide a steady accompaniment. The score is divided into measures by vertical bar lines, and the key signature and time signature are indicated at the beginning of the first staff.

35

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn.

Hn.

Tpt. *ff*

Tbn.

Perc. *ppp*

Hp.

Pno.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

Cb.

scratch sul pont.

scratch sul pont.

scratch sul pont.

39

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

scratch ord

scratch sul tasto

ord.

ord.

ord.

scratch

scratch

ff

[illegible]

58

Fl. *fp* *fp* *fp*

Ob. *fp* *fp* *fp*

Cl. *fp* *fp* *fp*

Bsn. *fp* *fp* *fp*

Hn. *f* *p* *fp*

Tpt. *f* *p* *fp*

Tbn. *f* *p* *f mp*

Hp. *mf*

Pno. *mf* *f*

Vln. I *f* *p* *mf*

Vln. II *f* *p* *mf*

Vla. *f* *p* *mf*

Vc. *f* *p* *mp*

Cb. *f* *mp*

63

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

ff

sub p

mf

sul pont.

This musical score is for the piece "Mysterious" by John Williams. It is a full orchestral score, likely for a film score. The score is written for a large ensemble, including woodwinds, brass, percussion, piano, and strings. The tempo is marked "70" and the mood is "Mysterious". The score is in 3/4 time and features a key signature of one flat (B-flat major or D minor). The score is divided into measures, with a repeat sign at the beginning. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), and Trombone (Tbn.). The brass section includes Percussion (Perc.) and Horn (Hp.). The piano (Pno.) is also featured. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Cb.). The score is written in a standard musical notation, with notes, rests, and other musical symbols. The woodwinds and brass play a melodic line, while the piano and strings provide a harmonic and rhythmic foundation. The percussion plays a steady beat. The overall mood is mysterious and atmospheric.

[illegible]

98

Fl. *sp pp*

Ob. *sp pp*

Cl. *sp pp*

Bsn. *ppp* *p* *mf* *ppp*

Perc. brushes (swishing) *pp* *mf* *ppp* hand *pp*

Hp. *pp* *mf* *ppp* *p* *mf*

Pno. *pp* *mf* *ppp* *p*

Vln. I

Vln. II

Vla.

Vc. 3 3

105

Fl. *sp pp*

Ob. *sp pp*

Cl. *mf* *ppp* *sp pp*

Bsn. *p* *mf* *ppp* *p* *mf* *ppp* *p* *mf*

Perc. brush (swishing) *pp* *mf* *pp* *mf* *ppp* To Mar. *ppp*

Hp. *ppp* *p* *mf* *ppp* *p* *mf* *ppp*

Pno. *mf* *ppp* *p* *mf* *ppp* *p* *mf* *ppp*

Vln. I

Vln. II

Vla. *ff*

Vc. *ff* S.P.

Cb. *ff* S.P.

Detailed description of the musical score: The score is for measures 105 to 112. The Flute part starts with a triplet of eighth notes (F#, G, A) and then has a long rest. The Oboe part has a long rest until measure 108, where it plays a half note G. The Clarinet part plays a half note F# in measure 105, then a half note G in measure 106, and then a half note A in measure 107. The Bassoon part plays a half note F# in measure 105, then a half note G in measure 106, and then a half note A in measure 107. The Percussion part has a 'brush (swishing)' effect in measure 105, then a half note G in measure 106, and then a half note A in measure 107. The Harp part plays a half note F# in measure 105, then a half note G in measure 106, and then a half note A in measure 107. The Piano part plays a half note F# in measure 105, then a half note G in measure 106, and then a half note A in measure 107. The Violin I and II parts play a half note F# in measure 105, then a half note G in measure 106, and then a half note A in measure 107. The Viola part plays a half note F# in measure 105, then a half note G in measure 106, and then a half note A in measure 107. The Violoncello part plays a half note F# in measure 105, then a half note G in measure 106, and then a half note A in measure 107. The Contrabass part plays a half note F# in measure 105, then a half note G in measure 106, and then a half note A in measure 107.

[illegible]

[illegible]

This page of a musical score, numbered 134, contains the following staves and musical details:

- Fl. (Flute):** Starts with a measure of sixteenth notes marked *f*, followed by a triplet of eighth notes marked *fff*. Later, it features a triplet of eighth notes marked *f* and a triplet of eighth notes marked *fff*.
- Ob. (Oboe):** Features a long melodic line with a triplet of eighth notes marked *f* and a triplet of eighth notes marked *fff*.
- Cl. (Clarinet):** Includes a trill (tr) and a triplet of eighth notes marked *fff*.
- Bsn. (Bassoon):** Provides a steady bass line with various note values.
- Hn. (Horn):** Features a melodic line with a triplet of eighth notes marked *f* and a triplet of eighth notes marked *fff*.
- Tpt. (Trumpet):** Includes a melodic line with a triplet of eighth notes marked *f* and a triplet of eighth notes marked *fff*.
- Tbn. (Trombone):** Features a melodic line with a triplet of eighth notes marked *f* and a triplet of eighth notes marked *fff*.
- Mar. (Maracas):** Includes a melodic line with a triplet of eighth notes marked *f* and a triplet of eighth notes marked *fff*.
- Hp. (Harp):** Features a melodic line with a triplet of eighth notes marked *f* and a triplet of eighth notes marked *fff*.
- Pno. (Piano):** Includes a melodic line with a triplet of eighth notes marked *f* and a triplet of eighth notes marked *fff*.
- Vln. I (Violin I):** Features a melodic line with a triplet of eighth notes marked *f* and a triplet of eighth notes marked *fff*.
- Vln. II (Violin II):** Includes a melodic line with a triplet of eighth notes marked *f* and a triplet of eighth notes marked *fff*.
- Vla. (Viola):** Features a melodic line with a triplet of eighth notes marked *f* and a triplet of eighth notes marked *fff*.
- Vc. (Violoncello):** Includes a melodic line with a triplet of eighth notes marked *f* and a triplet of eighth notes marked *fff*.
- Cb. (Contrabass):** Provides a steady bass line with various note values.

The score includes various musical notations such as notes, rests, dynamics (*f*, *fff*), and articulations (tr, scratch sul pont, ord.).

22

This musical score page contains measures 139 through 143. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Maracas (Mar.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. Dynamics range from *f* (forte) to *fff* (fortississimo). Performance markings include trills (tr), triplets (3), and accents (>). The woodwinds and strings play complex melodic and harmonic lines, while the brass and percussion provide rhythmic support. The harp and piano play sustained chords and arpeggios.

144

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Mar.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

145

146

147

23

[illegible]

LOADED

Max Gibson

LOADED

for the Assembly project

st magnus international festival & Composition course 2017

Flute (Piccolo)
Clarinet (Bass Clarinet)
Solo Violin I
Solo Violin II
Solo Viola
Solo Violoncello

Performance Notes

- All boxed text in parts is meant to be performed vocally (inc. the conductor!).
- The conductor is to use a watch, stopwatch or other time keeping device; they may go over the given durations but not under.
- Any notehead with a stroke through it, indicates scratch tone.
- The players may interact with each other during the theatrics.
- Trills are all semi tones
- At G, the conductor is to move on each section by signaling the numbers; As a whole it last 50 seconds; Each section is to morph into one another, and is not meant to be a clear or clean cut to the next. Players may remain behind for sometime, as long as all players land at no.5 before proceeding to 6.

Score in C

Duration c. 7'

LOADED

Max Gibson b. 1992

3
4 **TENSE & DRIVEN** ♩ = 110

Piccolo

Clarinet in B \flat

Violin I
p senza vib.

Violin II
p senza vib.

Viola
p senza vib.

Violoncello

15

Picc.
f sfz *sfz*

Cl.
f sfz *sfz*

Vln. I
sfz p *sfz p*

Vln. II
sul pont. *pp* nat. *p* sul pont. *sfz p* 5 *sfz p*

Vla.
sfz p *sfz p*

[illegible]

32

Picc.

Cl.

Vln. I

Vln. II

Vla.

sul pont.

nat.

ord vib.

ord vib.

ord vib.

ppp

ppp

ppp

ffz

ffz

ffz

38

Picc.

Cl.

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

Measures 38-41. Piccolo and Clarinet play sixteenth-note patterns. Violins I and II play sixteenth-note runs with fingerings 6 and 5. Viola and Violoncello play sustained chords. Dynamics are marked *ff* from measure 40 onwards.

42

Picc.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Measures 42-45. Piccolo and Clarinet play sixteenth-note patterns with various fingerings. Violins I and II play sixteenth-note runs. Viola and Violoncello play sustained chords. Dynamics are marked *ff* from measure 40 onwards.

4

Picc. 47 *ffff* 6 To Fl.

Cl. *ffff* 6 To Bass Cl.

Vln. I *ffff* 6 molto tremolo

Vln. II *ffff* 5 molto tremolo

Vla. *ffff* molto tremolo

Vc. *ffff* molto tremolo, overpressure

A 2/8 Flute

Fl. *fff* ANXIOUSLY INHALE LOUDLY, A GASP, START TOGETHER, METRICALLY FREE

B. Cl. *fff* ANXIOUSLY INHALE LOUDLY, A GASP, START TOGETHER, METRICALLY FREE

CON. CONDUCTOR (In best American Accent, in Panic): Is everything OK!?

A 2/8 Vln. I *fff* ANXIOUSLY INHALE LOUDLY, A GASP, START TOGETHER, METRICALLY FREE

Vln. II *fff* ANXIOUSLY INHALE LOUDLY, A GASP, START TOGETHER, METRICALLY FREE

Vla. pizz. *ffff* *fff* ANXIOUSLY INHALE LOUDLY, A GASP, START TOGETHER, METRICALLY FREE

Vc. pizz. *ffff* *fff* ANXIOUSLY INHALE LOUDLY, A GASP, START TOGETHER, METRICALLY FREE

CONDUCTOR (In best American Accent, in Panic): Is everything OK!?

GROANING IN AGONY,
ERRATIC, NOT
MEASURED

B SEXY 5

Fl. *fff*

B. Cl. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff* arco

Vc. *fff* arco

ANXIOUSLY INHALE
LOUDLY, A GASP

sub. *p*

sul pont.

scratchy

mf

**SLEAZY &
C GRUNGY**

Fl. *f*

B. Cl. *f*

Vln. I *f* nat. **C**

Vln. II *f* nat.

Vla. *f* nat.

Vc. *ff* nat. scratchy, with grit sim.

73

Fl.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

sim.

f

Detailed description: This musical system covers measures 73 to 78. The Flute (Fl.) and Violin I (Vln. I) parts feature trills in measures 73 and 78. The Bassoon (B. Cl.) and Violoncello (Vc.) parts play a rhythmic triplet pattern throughout. The Violin II (Vln. II) and Viola (Vla.) parts are mostly silent, with some activity in measure 78. Dynamics include 'sim.' (sustained) and 'f' (forte).

OBTUSE

80

Fl.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

ff

sim.

Detailed description: This musical system covers measures 80 to 84. The Flute (Fl.) and Bassoon (B. Cl.) parts feature trills. The Violoncello (Vc.) part has a triplet pattern. The Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.) parts are mostly silent. Dynamics include 'ff' (fortissimo) and 'sim.' (sustained).

8

99

Fl.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

104

Fl.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

[illegible]

[illegible][illegible]

[illegible]

151

Fl.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

p *mf* *mp*

at point

155

Fl.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

f *ff*

tr

174

Picc.

B. Cl.

(on inst)

Vln. I

LUNATIC LAUGHTER

GUTTERAL GRUNT

pizz.

Vln. II

ELONGATED CRY,
LIKE THE WORLD IS ENDING
overpressure

HEAVY
BREATHING

Vla.

GRUNT

pizz.

AGONISED CRYING

arco

Vc.

178

Picc.

B. Cl.

BREATHING

'HA!'

DEEP LAUGHTER

fffz

Vln. I

'HA!'

pizz.

LET OUT A CRY

arco, overpressure

'HA!'

LET OUT A CRY

overpressure

fffz

Vln. II

GIGGLING

fff

DEEP LAUGHTER,
NEAR CRYING

pizz.

'HA!'

arco

GIGGLING

fff

Vla.

'HA!'

fffz

Vc.

LAUGHTER

3

BREATHING

'HA!'

GRUNT

pizz.

fffz

182

Picc.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

DEEP LAUGHTER/CRYING

CRYING

CRYING

(on inst)

LAUGHTER

BREATHING

LAUGHTER

LAUGHTER

UNCONTROLLABLE GIGGLING

GROAN

arco, overpressure

Scratch

GROAN

Scratch

GROAN

Scratch

fff

fff

fff

15

This musical score is for the 'Scream' section of the 'The Last of Us Part II' soundtrack. It features five staves: Piccolo (Picc.), Bass Clarinet (B. Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The score is divided into three measures, each with a different time signature: 3/4, 2/4, and 3/4. The Piccolo part starts at measure 186. The Bass Clarinet part has a 'GROAN' in the first measure. The Violin I and II parts have 'HEIGHTENED BREATHING, VOCAL ONLY' in the first two measures and 'SCREAMING IN DESPERATION' in the third. The Viola and Cello parts have 'HEIGHTENED BREATHING, VOCAL ONLY' in the first two measures and 'SCREAMING IN DESPERATION' in the third. The Cello part also has 'arco' and 'scratch tone' in the third measure. The score includes various musical notations such as notes, rests, and dynamic markings like *fff*.

197

GROANING IN AGONY, ERRATIC, NOT MEASURED

Picc.

ppp GROANING IN AGONY, ERRATIC, NOT MEASURED

To Cl.

B. Cl.

ppp GROANING IN AGONY, ERRATIC, NOT MEASURED

C. 15 SECONDS

Vln. I

ppp GROANING IN AGONY, ERRATIC, NOT MEASURED

C. 15 SECONDS

Vln. II

ppp GROANING IN AGONY, ERRATIC, NOT MEASURED

C. 15 SECONDS

Vla.

ppp GROANING IN AGONY, ERRATIC, NOT MEASURED

C. 15 SECONDS

Vc.

ppp GROANING IN AGONY, ERRATIC, NOT MEASURED

C. 15 SECONDS

GROANING, NO INSTRUMENTS

203

H DEFLATED

GRADUALLY DECREASE GROANS

STOP GROANING

RETURNING TO LIFE

Picc.

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

C. 5 SECONDS

sfz

mp

[illegible]

18

18

214

Picc.

Cl.

Vln. I

Vln. II

Vla.

Vc.

The musical score for measures 214-218 is presented for six instruments. The Piccolo (Picc.) and Clarinet (Cl.) parts are in the upper system, while the Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.) parts are in the lower system. The Piccolo and Clarinet parts feature complex rhythmic patterns with triplets and sixteenth notes. The Violin I and Violin II parts are mostly sustained notes with long slurs. The Viola part has a rhythmic pattern with a 7.6 measure rest. The Violoncello part has a simple rhythmic pattern with a 7.6 measure rest.

219

Picc.

Cl.

Vln. I

Vln. II

Vla.

Vc.

STOP VOCALS

STOP VOCALS

STOP VOCALS

STOP VOCALS